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**MARY-LOU** *is getting married, lovely in her formal wedding gown of white rayon satin and lace. Full length net veiling falls to the floor from a ruffled cap caught to her brown curls by ribbons and flowers, the same as her bouquet.*

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# DANCE
## MAGAZINE

VOLUME XVIII **august, 1944** NUMBER 8


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Cover: Carlotta of the popular team of Alvarez and Carlotta, Montreal, Canada.
photo: Alvarez


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# COMING

THE July Dance Magazine dedicated to the men and women in the Service brought loud acclaim from both those in and out of the armed forces. We also have been notified of enough more interesting material about dancers at war to make another whole issue.

But now we are all looking forward to a world once more at Peace and we are already planning bigger and better things for our Dance Magazine readers. We will continue our popular policy of complete non-political coverage of all phases of the dance including dance on ice and rollers. Everybody gets a square deal from Dance Magazine, and we are behind everything that serves the dance and its interests. We want to see the dance grow and flourish, so those who are trying to hold it back or sell it down the river for their own ends need expect no quarter from us.

Our contents page will continue to carry the names of the best writers in the dance and allied fields and of any unknowns who have a vital message for the dance profession.

We are always glad to hear the opinions of our readers and will give their ideas space in our Mail Bag Department. Let us hear from you.

In the coming issues we will continue to present stories of the glamorous dance stars of Broadway and Hollywood and the great artists of the concert stage. There will be articles on every phase of art that touches the dance: music, painting, sculpture, literature and drama, to say nothing of technical subjects like staging, lighting, costume, make-up, and scientific reports on diet, corrective exercises and all the newest discoveries to keep dancers fit.

Our teachers' edition will continue to carry the latest and best in routines, teaching methods and practical business hints as well as news of schools.

New features this year will include: a complete syllabus of dance study from nursery school through college; a full-length ballet for Xmas celebrations, a self testing questionnaire on what dance teachers should know about teaching.

All we ask of the dance profession is that you get behind Dance Magazine, your only national dance publication, subscribe to it, read it, and let us hear from you.


Vol. XVIII No. 8 DANCE MAGAZINE AUGUST 1944

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, vice-president; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Trade Mark registered.


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photos: R. K. O.

Miriam La Valle scored in R.K.O.'s "Seven Days Leave" shown with Freddie Slack and orchestra.

# MORE THAN JUST TRICKS

**By LUCILE MARSH**

The dancer of today, and even more of tomorrow, will need all the miraculous movements of acrobatic dancing to interpret such wizardry as the stuff life is being made of — electricity, vitamins, air power — to say nothing of the greater wonders that are to come.

As a matter of fact, I have always believed that one of the most valuable techniques a dancer can have, is thorough training in acrobatics. Properly taught, acrobatics give flexible strength, ability to enlarge all movements and a thrilling mastery of space in all positions. As for the repertoire of movements and tricks in the so-called "acrobatics," they have always been a highly useful and impressive addition to any dancer's vocabulary of movement.

Another interesting point about acrobatics is that they are as natural to children as tumbling is to a puppy or a kitten. Children love them and learn them easily and quickly. They adore to do them for each other and, properly taught, they constitute an exciting and developmental introduction to dancing.

Like everything else, there are good and bad acrobatics, so for an interview on the subject for our readers, we went to Lou Wills, who spent his youth as a performer and his maturity as a teacher of this type of movement.

Mr. Wills made six trips around the world as a performer and in that time saw all the great acrobats of the world and personally worked with many of them.

He said he was always trying to figure out just what qualities made a star acrobat.

"That's what we came to find out," we interrupted at this point, "So do tell us what you decided."

"First," said Mr. Wills in his slow, thoughtful manner, "it takes great nervous energy. I can see it in a pupil who has it, the minute he steps on the floor. Next, the energy must be connected with muscle response."

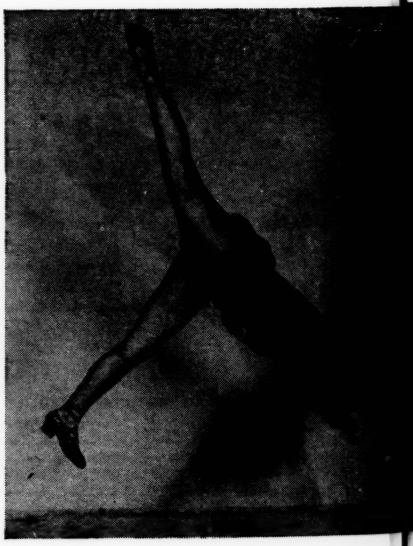
"What the psychologists call the kinesthetic type?"

"Yes," said Mr. Wills, "that feeling for movement. Next comes self-confidence and lack of fear. This is very important. Of course, it is up to the teacher to teach the pupil so scientifically and psychologically that fear doesn't get a chance to take hold. If it does get hold, it becomes a great handicap. That is why I spend so much time preparing students to practice by themselves. They must know how in order to protect themselves from injury and subsequent fear. I am happy to say, in twelve years of teaching, none of my pupils has ever been hurt.

"But to be a star acrobat, you must have a beautiful figure. That is why I never permit my students to get bulgy muscles. My system of long muscle training gives them strength and flexibility without bulk or bulgy muscles.

"To be beautiful, a trick must be done with ease, precision and finesse.

Conquering the limitations of space is Miriam's special forte as these arresting pictures show.



But even that is not all. Grace of movement and loveliness of line play a large part, and that is why my students also study ballet dancing."

While we were interviewing Mr. Wills, the popular, auburn-haired Miriam La Valle, just back from Hollywood, was waiting for a lesson. Certainly she is proof that acrobatic prowess properly learned develops a beautiful body. Just look at those beautiful lines in the photographs on this page.

"I always come back to Mr. Wills for a check up," she told us. "He can discover the slightest deviation from correct form and nip it in the bud before it becomes a bad habit."

Later Mr. Wills put her through a beautiful combination. It was a double, full twist followed by two handstand turns, that ended in a walk-over.

Another goddessy looking girl, Helaine Jarow, was practicing handstand turns. She can do as many as eight in a row.

I asked Mr. Wills why he didn't write a book on the subject, as one was very much needed.

He replied, "I could write a book of a thousand pages and still not tell half enough. Acrobatic dancing is an art and a science. It should be transmuted only through an experienced teacher, then there will be no mistakes, no mishaps. It is hard enough in a lesson to pass on all the judgment that comes with experience," said Mr. Wills, with a twinkle in his eye, "without having to trust it to the impersonal, printed page."

It was obvious that Mr. Wills loved to teach. He never seemed to lose patience or tire of giving instruction, and his students repaid him with great respect and affection. Lou Wills, Jr. (not his son but another protege) dropped in from "One Touch of Venus" where he is starring, with news of a new contract which he wanted Mr. Wills to hear about first.

The Gabutta Sisters also put in an appearance.

"Oh, yes," said Mr. Wills, "I have fourteen professional ice skaters now. I teach them the tricks on the floor, which can be used on ice."

Novice champion Donna Jean is also a clever acrobat, it seems, and Yvonne Sherwin, figure skater, is too. Nor should we overlook Florence Radosch, sensational 8 year old acrobat and skater.

Yes, acrobatics present a vocabulary of thrilling movements that every all-around dancer and skater should have in her repertoire. There is just one caution that acrobatic movements, like all others, must observe. They should be used expressively if they are to come under the category of art. But then a pirouette should also be expressive and not just a trick. This constitutes the difference between artistic and athletic movement, no matter whether it is ballet, tap or acrobatic movement.

Bolender used acrobatics most effectively in his characterization of the

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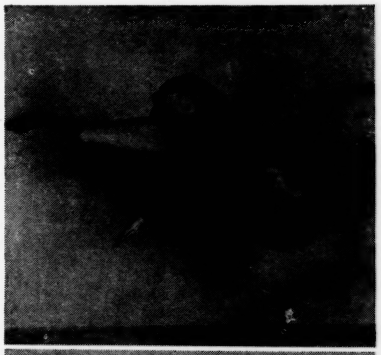
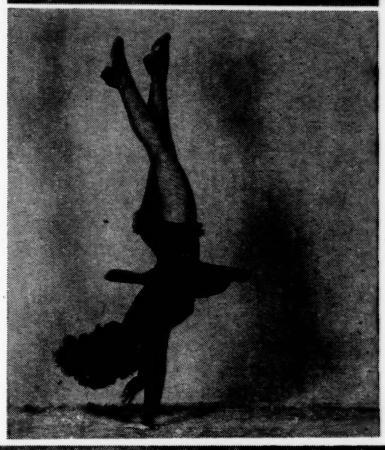
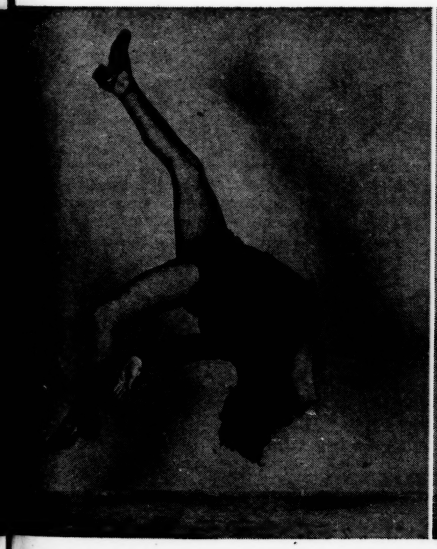
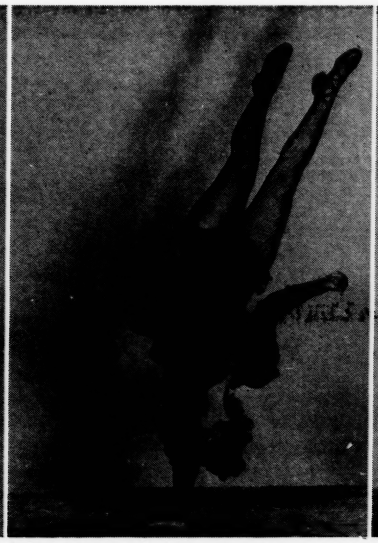




**Whether she does a flip, a butterfly or twirls merrily in a handstand, Miriam accomplishes it with such fluency of line, freedom of movement and effortless grace that it becomes a fine art.**





Freddie Trenkler, funnier than ever with his classic minuet and Victorian red rose. Carol Lynne's variety of characterizations includes Diana, a Persian Peri and a vivid slavic flame.

## Center Theatre beats its own fine record for dance on ice.

At this moment there are no less than three major American fortunes vying with one another in an effort to create a permanent American ballet with a resident theatre of its own. The struggle goes on with much fighting and bickering back and forth, but the end is yet to be achieved. At the same time, with only box office and some adventurous capital backing, ice skating has achieved the creation of its own permanent theatre, The Center Theatre, where its most elaborate and artistic show, "Hats Off to Ice," is currently showing.

This year the Center Theatre Ice Show has certainly gone balletic and produced some ballet on ice that should make the ballet companies sit up and take notice. There is "Love Will Always Be The Same," skated to the song of the same name and staged in a romantic medieval setting with all the decorative trappings of the days of knighthood. The jousting scene was most effectively costumed and skated in hobby horse style and the Princess (Elouise Christina) showed herself an eloquent performer. "Slavic Rhapsody," was a real Russian ballet on ice, full of satisfying color and movement. "A Persian Legend," was a veritable Scheherazade on ice, and maintained an artistic unity even in the decorative barrel jumping act of Jimmy Caesar, who substituted flashing Arabian scimitars for the proverbial barrels. Caesar has done so many artistic jumping acts that we are let down when he goes back to the old fashioned athletic form as in "Over the Jumps."

"Isle of the Midnight Rainbow," was another full ballet but so much less original than Littlefield's usual output that we pass over it lightly. Anyway we're becoming a bit weary of Hawaiian maidens on blades.

"Heading West," a "rodeo" on skates, "Little Red Riding Hood," "Goddess of the Hunt," were all miniature ballets, "The Boogie Bachelor," scoring as a jazz balleyette. Rudy Richards certainly puts red hot jazz on ice.

Beauty, however, did not crowd humor off the scene but rather aided and abetted it in Freddie Trenkler's new masterpiece in which he clowned through Mozart's classic Minuet while four "lovelies" upheld the old manner in mood and movement. It was excellently funny.

# "HATS OFF" T

Three sailors on shore leave also brought continued peals of laughter from the audience and four soldiers plus Freddie Trenkler as the G.I. nuisance were as funny as ever. "The Skating Rileys," mother, father, sweetheart and Junior, brought back the daguerreotype days to the amusement of all, and The Uksilas as Olive Oyle and Pop-Eye were comical with abandon.

Even now we haven't mentioned nearly all the Center Theatre Ice Show gives you at popular prices, nor sufficiently explained the lavish and imaginative production of each number. Without exaggeration, "Hats Off to Ice," is the best buy for your money on Broadway right now. No wonder it had to put on a special matinee every day of the week of July 4th. It is a gorgeous, artistic, and amusing show, and there isn't one line or gesture in it that is off color. Hats off to "Hats Off To Ice."

Of historic importance to Skating-Dancing, is the fact that the trend of the show under the direction of Catherine Littlefield is to the classical, both musically and choreographically. The audience "eats it up", notwithstanding, and acclaims it "terrific". Can it be that the fiction that skating must be jazzy, acrobatic, vaudevillian, in order to go over with the public, is at last disproved? If this bogey is really slain, skating is henceforth on sure ground and can look forward to

Catherine Littlefield, choreographer; David Mendoza, conductor; William H. Burke, executive director; Burt Mc Evilly, stage manager.

# HE ICE BALLET

**By ALAN E. MURRAY**

real artistic growth and ever-increasing popularity.

It is skating's great good fortune that Miss Littlefield was shorn of her own ballet company by the war and that her taste in music movement, trained since childhood in the classical school, has been turned to such effective guardianship of the artistic possibilities in stage skating. Each year her production grows artistically. She judges her material and keeps bringing out its good points; her skaters grow in capacity under her. She does not attempt more than the skating talent will permit, but each year she shows this to better effect.

Such a production as the Center Theatre's "Hats Off to Ice", is bound to have a good effect for the good of all skating. It is definitely demonstrated that the beauty in skating is musical and rhythmical and, moreover, that the public really goes for these things in a big way.

Miss Littlefield's choreography would be even further enhanced if more basic figure skating material were made available to her. In her own techniques of ballet and stage dancing she has a world of movement to call upon. In skating, her position is of a dancer-choreographer using and choosing with almost miraculous skill and judgment the best of what is presented to her in a movement medium foreign to her training.

With the Theatre of Skating established it is bound to transpire that Figure Skating will once again be trained for purposes of form, rhythm, and release in space. Competitive skating, which for so many years has forsaken these ends, driving a whole generation of young skaters into bad body habits and shallow standards, will find in the sound establishment of

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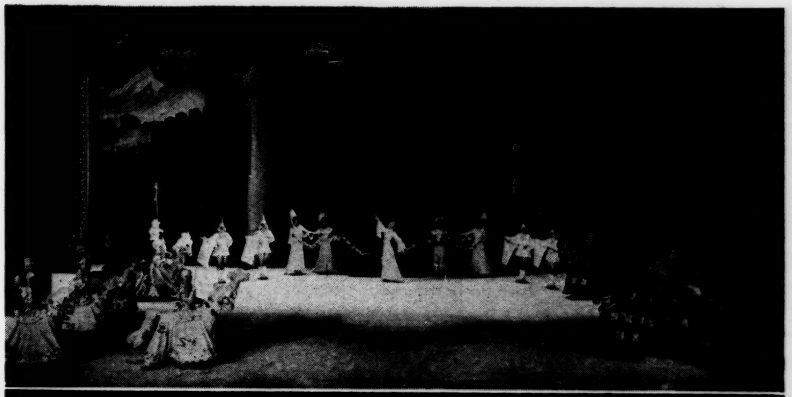
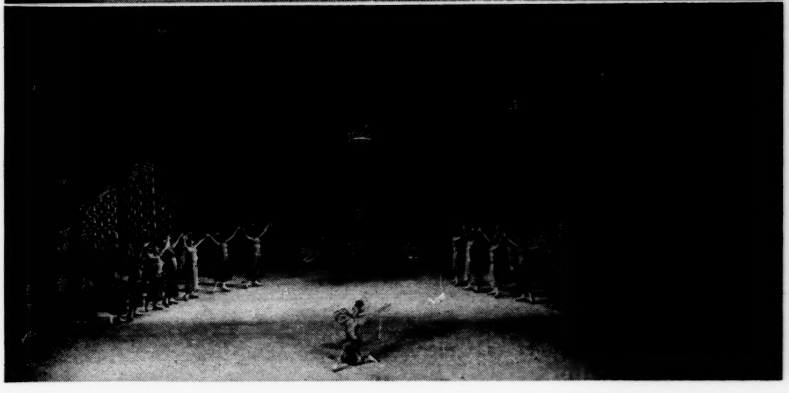




**Scenes depicting a medieval European court, a Texas ranch, a forest and a castle of ancient Russia and the exotic splendor of Persia, are colorful sets for ice ballets of a high order.**

# DESIGNS FO

This ravaged looking tree will never wear nests of robins in her hair, for this modern set was designed for the scenes of satanic revelry and diabolic glee in "The Devil's Holiday" ballet.

The current exhibition at the Museum of Modern Art of designs for the dance theatre should be of particular interest to dancers for more specific reasons than mere esthetic pleasure. This colorful display of rare original drawings tells a picture story with many implications. In fact, the perfection of any choreographic composition depends to a large extent on proper costuming and adequate settings, one as a structural part of the body, the other as a function of movement in space.

Of all the creative artists, dancers have probably the most consummate feeling of space; yet too few of them realize the utter importance of the scenic surroundings in which their creations ultimately come to life. Thus concert dancers have long resigned themselves to accept the neutral monotony of a plain curtained square as scenic environment. Ballet dancers, on the other hand content themselves with the traditional stage pattern which allows for the customary entries and exits through symmetrical wings. Although the ballet theatre is infinitely richer in purely decorative display, it is by no means more generally progressive or suggestive than the barren concert stage. For in either case there is little, if any, relation between dance expression and surroundings, and even less significance in the stage design as such.

This may seem rather a curious introduction to an exhibition which shows a wealth of beautiful drawings by outstanding artists, and many of the finest settings and costumes ever done for the dance stage. But then it should be understood that the criticism applies to a general situation rather than to the individual artistic achievement. There are, of course, innumerable exceptions to the rule which point to possible solutions of the scenic problems. Quite recently, for instance, the cooperation between Martha GRAHAM and Arch LAUTERER furnished conclusive proof that perfection is not merely a question of technical facilities or exorbitant investments. The suggestive power of the scenic atmosphere results essentially from conscious awareness of space and carefully planned emphasis on the shifting centers of gravity.

A pretty costume for "Aleko," features a tiny heart-trimmed bodice and multi-colored skirt.

The work of every architect or sculptor gives evidence to the fact that space is not only that specific quantity of air displaced by a solid body; it also includes a wide surrounding "empty" area. Just as a monument or a cathedral conveys character and meaning to its environment, just so the human body, in coordinated movement or repose, expands far beyond its strictly physical limits. A pointing finger may pierce the boundaries of the stage; a leap may cover a multiple of its measurable spread. In short: the dancer creates in space, and consequently the setting has to be conceived in the spatial reality of three dimensions.

In this strict form the principles cannot be applied to the ballet theatre. There is an intentional, very typical conception of objective, decorative beauty in the ballet style. Also its generally more obvious character of visual narrative requires little psychological interpretation, and its more transparent contents permit of a chiefly illustrative presentation of the subject. The persistent tradition in ballet as preserved in the severity of technique also applies to the stories told in dance terms, and to the costumes and settings as well. The Imperial Russian tradition and the beauty of the Diaghilev era still hold the ballet world in their spell. However, when new trends manifest themselves they necessarily trans-

# DANCE PRODUCTIONS

By GEORGE AMBERG

form the old medium into new forms and expressions and equally new costumes and settings. The amazingly wide scope of present-day ballet, and the diversity of the scenic tasks are well demonstrated in the striking contrasts between "Swan Lake" and "Pillar of Fire" or "Chopin Concerto" and "Romeo and Juliet".

Although the dancer holds the centre of the stage it not rarely happens that the audience applauds the setting with pretty much the same admiration as the ballerina's entrance. And that is almost as absurd as admiring a painting for the beauty of its frame. This strange situation is due to a large extent to the very quality of the scenic presentation; the excellence of the painter's contribution sometimes turns against the very dance art for which it had been conceived originally. For if great painters can reasonably be expected to produce great paintings, it does not necessarily imply that they are equally competent as scenic artists. Many painters, particularly since Diaghilev began to commission the pictures illustrating the romantic or dramatic stories of the ballet repertoire. However, it is quite frequently the intrinsic beauty of the paintings which delights the beholder; it is the richness and ingenuity of invention, the trueness of mood, atmosphere and locale, the harmony of color and design. Rarely though does the scene represent exactly what it should: space organized for and through movement.

While the audience may safely applaud the decorative display, the dancers should be seriously concerned with the question: how well do the settings serve the choreographic purpose? Or more generally: is the present dance stage as progressive and significant as the dance itself? Although these questions cannot be answered yet in any affirmative, definite way, it may safely be said that many of our leading dancers and choreographers have a clear realization of the scenic problems. This, in turn, will have an ever increasing and reforming influence on the modern dance stage.

The dance costume is less controversial and problematic a subject because its intimate and direct relation to the moving body calls for a simple, func-

(*continued on page* 26)

This imaginative design for a tree costume is for the classical setting of "The Snow Maiden."

The high wide fences of the corral opening into the fields beyond, form this simple but effective set, suggesting the vastness of the West as an atmospheric background for "Rodeo."

A grotesque costume designed for the fabled Phoenix of antiquity in "The Golden Fleece."

Pioneers plant the seeds, welcome Johnny in a fur tailed cap and later view their blossoming apple orchard. Edwin Strawbridge and company. Susan Pearce, Jacqueline Karsh and John Angelo.

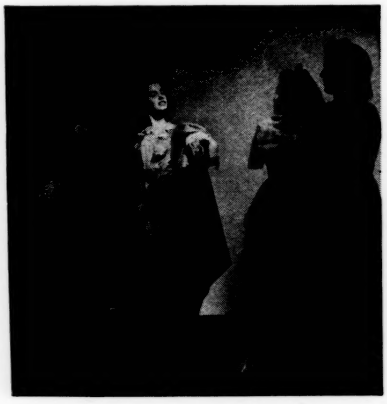
# ADVENTURES OF JOHNNY APPLESEED

**By CORDELIA ENGLISH**

There has never been a time in American history when it has been so necessary to celebrate American themes in the Dance. The character of Johnny Appleseed epitomizes the American pioneer spirit so completely that his adventure becomes an excellent medium through which to dance out a message of real America to coming generations.

Johnny Appleseed, as most of us know, was a man who loved beauty. From boyhood he worshipped the fragile, pink blossoms of the apple tree and the fragrant promise they gave of brilliant, luscious, autumnal fruit. He had a vision of all America flowering in the spring and bearing fruit at harvest time. Against all hardships and obstacles, Johnny made that vision come true. He left Massachusetts to plant the tiny brown seeds at Fort Pitt, now Pittsburgh, but then the unpioneered wilderness of the West. From there he pushed on to Ohio and, finally, to Indiana, planting his orchards of apple trees that they might be ready to bloom and bear fruit by the time the pioneers arrived. Johnny lived to go back to these scenes and see his dream come true, luxurious trees heavily laden with golden, red-cheeked fruit.

It is not surprising that Edwin Strawbridge should find in this American character the inspiration for the 1944-45 ballet for children. Mr. Strawbridge is a kind of Johnny Appleseed of the dance. Eight years ago he had a mission of carrying dancing to the children of America and started out with a small company to tour the country with a ballet for children.



A minuet from "American Dances," danced with coquetry and charm by the Strawbridge Co.

Now after seven years these children who are now in high school and college still flock to see his new show each year and bring along their little brothers and sisters. This is certainly creating a dance audience in much the same way that Johnny Appleseed sowed seeds for an apple crop.

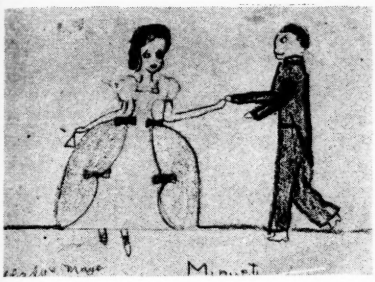
Last year, Mr. Strawbridge brought his young audiences the ballet, "America Dances." The year before that "Daniel Boone." Here reproduced are the themes and drawings the school children did after seeing "America Dances."

One of the unique and constructive plans Mr. Strawbridge has developed along with his ballets is the educational program to go with his ballet. Working out educational units in the music, dancing, costumes, customs and manners pertaining to his ballet, he sends these ahead and the schools use them as educational projects. For instance, this year there is a music project on the early American folk tunes which are used as the musical setting for the "Adventures of Johnny Appleseed."

Another project is on the history of the period in which this American pioneer lived. Another is a reading list telling about the adventures of our hero, a fourth concerns the early American dances used in the choreography of the ballet.

Mr. Strawbridge's ballet is booked by local Children's Theatres, Parent Teacher Associations, Junior Leagues, schools and civic-minded groups from Boston to California. The chairmen of those groups get the educational units to the school teachers.

Mr. Strawbridge has worked out interesting plans whereby the local dancing teacher can participate in his program of building dance audiences. Mr. Strawbridge will send these educational units free of charge to any bona fide dancing teacher. Further-



**MINUET**

**I am going to tell you about the minuet in Mr. Strawb.idge's dancing. The curtain opened in a gi:l's house. A cousin that had gone to Paris was teaching her the minuet. She always lost her balance. The cousin told her she should have gone to Paris. Two men went to the girl and told her to show the cousin her locket. She showed her the locket. She read, "From George Washington". The cousin hugged her and they did the dance over and over until she learned it.**

***Gladys Maye Maxwell***

more, he invites the teachers to bring the students backstage to meet the company. He gives every dancing teacher who brings students, an autographed photograph.

This is a thrilling opportunity to link the local dancing school with a national and educational dance movement. Some day some of the students will be members of the Strawbridge Company and the chain will be complete.

Interviewing Mr. Strawbridge when he returned from his tour this spring we found him not at all daunted by the hardships of wartime travel. True he had to cut out elaborate scenery and trust to colorful costumes and suggestive props.

**THE PILGRIM GIRLS**

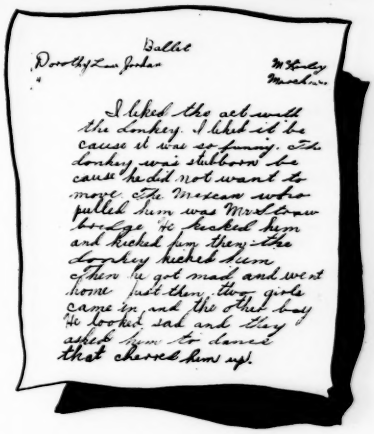
**The scene opened when two little Pilgrim girls were saying farewell to their parents. When they were alone, they amused themselves by dancing the way they had seen their parents do, when they heard the beat of the tom-toms. It got louder and louder until two big Indian chiefs came in. They were going to kidnap the girls. But the girls said they were hungry so the Indians went to the kitchen to get them something to eat. While they were gone, one of the girls got two hoods and two Jack-o-lanterns. When they put on the hoods, it made them look headless. And when they took the Jack-o-lanterns it made them look as if they were carrying their heads. When the Indians came back, they took one look at the girls, and ran around bumping into each other trying to get away from the seemingly headless witches. Finally they ran out the door. That's the last they were troubled by the Indians.**

***Nancy Hatfield***

"Children understand that the theatre is really in your imagination, and cooperate 100%," he said. Then, this was the third or fourth season for many of the youngsters who attended, so they are very dance-wise. The preparation which the educational units give them is also a great help. It is quite thrilling to hear the children singing the songs from the ballets during intermissions.

The school teachers tell Mr. Strawbridge that the children not only enjoy the preparation units in song, dance and pantomime, but they want to do the show from start to finish at school after they have seen the actual performance.

"Yes," said Mr. Strawbridge, "this year has been a case of doing the impossible but our company is made up of 100% American boys and girls and they consider our work a patriotic, as well as a dance duty. We are helping



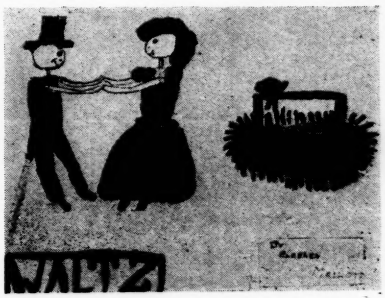
Ballet

I liked the act with the donkey. I liked it because it was so funny. The donkey was stubborn because he did not want to move. The mexican who pulled him was Mr. Strawbridge. He kicked him and kicked him then the donkey kicked them then he got mad and went home. Just then two girls came in and the other boy he looked sad and they asked him to dance that cheered him up.

**A WALTZ**

**In a plantation garden a man came in with some flowers, for his girl friend. He found that she was gone. Just as he started to look for her she came dancing in. She had on a beautiful blue gown, and a blue fan in her hand. He gave her the flowers. And then they started to dance. They danced a beautiful waltz. Then she got mad at him and threw the flowers on a bench. Then she ran away. The man took the flowers and ran after her. I liked it very much.**

***Barbara Mellott***




to build the next generation of American dance enthusiasts and we believe they should be brought up on 100% American themes and ideals.

"When we found we could not count on trucks, we decided that each one would be responsible for two large packing boxes with costumes and properties. Everything went well until it became so hard to get reservations. Many weeks we had sleepers only 3 out of 7 nights but we learned to sleep sitting up the way the soldiers do. Many times after 2 and 3 performances in one day we boarded a train at 3:00 A.M. for our next engagement.

"Often we would arrive at our hotel at 9:00 A.M. for a 10:00 A.M. school performance, only to find our rooms

***(continued on page 30)***

# LEARN VERA RALSTON'S DANC

Lisan Kay, choreographer for Vera Ralston's dances in "Storm Over Lisbon," the glamorous skating star's new Republic Pictures vehicle.

## Here it is, a step-by-step description of a movie hit.

Dance description written by choreographer Lisan Kay.

*Music: Second Prelude, George Gershwin. Cut six bars* (38-43)

General suggestions: Hands must be supple and expressive. Smooth flow all the way through, no jerkiness. Use fall-catch technique in stepping or walking.

Definitions: *Hip-step,* a step moving hip in forward circular motion to side. *Hip movement,* moving hips from side to side. *Hand movement,* hands moving up and down alternately at chest level. Use wrist. *Character step,* step flat, and bring other foot to ankle lifting to half toe.

*Dance description*:

1. 4 hip-steps forward with hands near hips. (3 bars and 3 cts.)

2. Step-cross-step (ct. 4) Hip and hand movements (3 cts.). Same L. (*Illustration* 1).

3. Hands open at hip level (*Illustration* 2), step R., cross L ft. over and turn R. (1 bar). Hip and hand movements in place (1 bar).

4. Step sidewise L., both hands at R. side of face. (2 cts.) Step sidewise R., LH. stretched out at side, palm up, R. fingers touching R. shoulder. (*Illustration* 3) (2 cts.). From this position, without preparation, turn R. (double, if easily) on R. ft. keeping arms same. (2 cts.) Throw arms back and forward quickly with body accent. (ct. 3).

5. Holding arms forward, elbows bent, fingers pointing up, and palms toward face, (*Illustration* 4) fall back to B.C. (step R. ft. on Ct. 1, step L-R-L on cts. 2-3) Draw hands up body (side front) to overhead. (1 bar and 3 cts.).

6. 2 character steps R. using hips, looking R. and drawing R.H. up side while L.H. descends. (cts. 1-2-3. 4 is preparation) Same L. (2 cts.) Deep arabesque R. (*Illustration* 5) (2 cts.) Slow turn L., R. ft. crossing over L. (plier) (1 bar) (Bring hands together during turn so that one is in front of the other, fingers pointing up, palms toward face.) Lower hands, and prepare for next sequence. (1 bar).

7. Step L. across R. letting body swing with foot, step R., step L. behind R., step R., step L. across forward again (5 cts.). Swing head in semi-circle R. until looking up profile (cts. 2-3). Lift to half-toe (ct. 4), R. ft. and arm extended high to side (*Illustration* 6). Traveling L., R. ft. crosses over L. in 3 character steps, R. arm gradually lowers until crossed to L. side. The 4th "down-up" is preparation for a grand jete en tournant R. (3 cts.) Make jete jete turning (ct. 4), from which, without further preparation, is done double pique turn R. (ct. 1), jump into arabesque R. (ct. 2), and land plier with L. ft. crossed over R., facing, diagonally R. and shaking shoulders (ct. 3).

8. One inward turn L. lifting R. ft. in high arc (ct. 4) and sink to R. knee, profile L. (ct. 1). Use R. arm undulating from shoulder (1 bar). As arm raises still undulating (*Illustration* 7), rise (3 cts.). Prepare for next on ct. 4.

9. 3 chainee turns diag. R.B., R. arm raised with head against it, L. arm out at side (1 bar). Body movement reaching back from the turns without a break, throwing arms and head back, (on first note, octave C), 5 steps diag. L. starting with R., turning abruptly on the 5th to face diag. R. (these steps go with the octaves) and sway back and forth in place undulating, arms relaxed follow body (*Illustration* 8.) (1 bar and 3 cts.) Step R. to prepare for next on Ct. 4.

10. L.H. overhead (move L.H. and foot back and forth across R. twice using hip (3 cts.). (Prepare for L. on ct. 4). Same L. (1 bar). Drop to low plier on R. ft., L. arm straight down (ct. 1), then raise L arm forward (*Illustration* 9) and allow it to lead in slowly raising R. bending back until half way around. Finish turn facing diag. R. with L. arm in rt. angle position forward, R. ft. in back. (2 bars).

11. 2 steps backward, starting R. ft., 2 more steps progressing L. and making one turn (1 bar). Step R. ft. diag. forward L., step L. to side and swing R. ft. in high arc to back (1 bar). Draw L. ft. to R. (2 cts.) and make one slow outside arabesque turn L. with L. arm forward (1½ cts.), small cabriole (½ ct.) (1 bar). Make quick turn L. (no changing feet), swinging left arm in and up, and body movement (ct. 1), hip step L. (ct. 2), draw R. ft. and make L. turn, L. ft. and L. arm making identical arcs from R. to L. (back to aud.) (1 bar). Hip step R. (ct. 1), lift L. ft. to side and bring it in easily (3 cts.) (1 bar). 4 quick steps forward (R-L-R-L), lifting slightly, with body accent, shaking shoulders, and holding R. ft. forward (*Illustration* 10), all on last step (1 bar). Make slow run in semi-circle around L. to C. looking back over shoulder (1 bar). Same around R. to B.C., finish back to audience. Let arms wind about waist on runs. (1 bar).

# SENSATION

12. Turn head from L. to R. (1 bar) Gradually unwind arms from waist during 2 chainee turns R. (*Illustration* 11), arms finishing overhead (3 cts.) Without break, go into 2nd step (step-cross-step and hips using hands) (cts. 4-1-2-3). Cross L. ft. over R. and swing R. ft. forward profile into jump, turning in air to arabesque (ct. 4-1) and 3 quick steps backward R. (ct. 2-3) (hold ct. 4).

13. Going forward, hip step L. turning sidewise and keeping hands at hips. (*Illustration* 12). 4 steps thus, making ½ turn on each step (1 bar). 2 steps (L-R) making one turn L ct. 1), and 3 quick steps back L. (cts. 2-3). Raise R. ft. easily to side (ct. 4), land in deep plier on R. ft. with side bend L., hands over head to side, both on a line with L. ft. (ct. 1).

This is shown in illustration No. 13. Draw L. ft. and hands in together (cts. 2-3-4). Inward turn R. making big arc with L. ft., finish low (1 bar). Step quickly, straightening, (R. and draw L. up to it) to center, swinging arms inward and up with accent (ct. 1-2). Let arms slowly descend to sides (cts. 3-4-1-2-3).

14. Step R. ft. diag. back of L. dropping arms relaxed, and leaning back (ct. 4) (similar to Illustration 8). Body movement with accent and arms back (ct. 1), and continue movement bringing arms forward on cts. 2-3. Repeat opposite side (cts. 4-1-2-3). Step L. and hip and hand movement as at beginning only smoother and larger (1 bar). Same R. (1 bar). Finish running in semi-circle around R. to C. where stop facing front, plier. Slowly stretch up, reaching upward with R.H., L.H. moves slowly back and forth at chest level, fingers pointing up, with weaving movement from shoulder. The end should be either with curtain or gradual blackout.

Note: There are a few slight differences in the filmed version owing to camera technique.

Illustrations Nos. 1 and 2

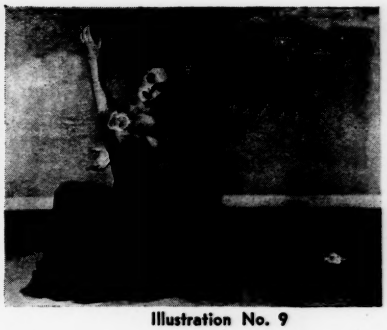


Illustration No. 9

Illustrations Nos. 3 and 4

Illustrations Nos. 10 and 11

Illustrations Nos. 5 and 6

Illustrations Nos. 12 and 13

Illustrations Nos. 7 and 8

**The beautiful photographs of Vera Ralston were done especially for Dance Magazine by photographer George Hurrell**

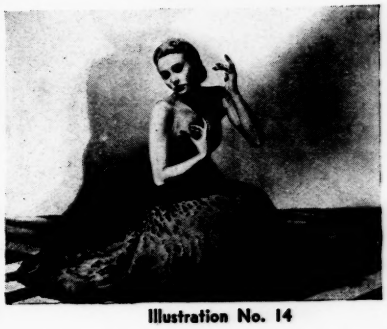


Illustration No. 14

Mr. and Mrs. Wm. T. Murphy demonstrate types of dancing at the Wildcats' first dance class.

# BEFORE AND AFTER

**How Bostonians use dancing to help teen-age youngsters grow up more successfully.**

If you have any doubt that good dancing instruction can turn wild adolescents into charming ladies and gentlemen, just study these two photographs. Here you see Mr. and Mrs. William T. Murphy showing that a wise combination of discipline, humor and pedagogy can win over the toughest teen-age wildcat.

After all, adolescents enjoy being considered grownup, smart and worldly wise. Good manners give them self respect and self confidence. Being able to do the latest steps in the most fashionable manner recommends them to the opposite sex in a big way.

We need more young, up-to-date dancing teachers, who know how to handle this irrepressible teen-age group. For instance, Mr. Murphy commented on the boys' shirts being worn outside their pants by saying, "What is this, a Chinese Laundryman's brigade. I never saw anyone else with their 'shirtee hanging outie'. That made the boys laugh, but the shirties' hung 'innie' at the next meeting."

"The taming of the self-termed 'Wildcats,'" said Mr. Murphy, "was interesting. The boys slouched in, at the first meeting, made under-toned remarks about 'sissy stuff' and, several failed to remove their hats.

"In addressing the class before instruction, I casually remarked, 'Now if any boy here feels it's smart to wear his hat in the presence of ladies, that's up to him, but I know his Mother wouldn't approve of it'."

Choosing the best couple for demonstration is an excellent device for raising the standards of the group, because faults often die of neglect while virtues need the limelight and the approbation of both teaches the group to keep them robust.

Youngsters are quick to respond to the glamorous. Excellent demonstrations of good dancing sell them quickly on a better style. Contests, run fairly and squarely, are a big help to raising standards. Discussions by girls and boys on what they like in a partner also bring out some important truths of popularity, and make a big impression on their classmates, coming as they do, from each other.

Wise teachers are not afraid to hold up high standards to youth, but they make a positive presentation and refrain from undue criticism, sarcasm, nagging and belittling. If you make

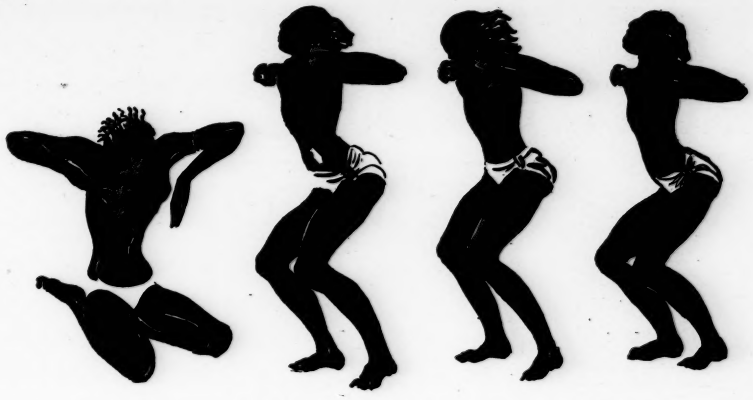
*(continued on page 31)*

Three months later, the "Wildcats", now sophisticated ladies and gentlemen, look on while members of the class demonstrate with teachers. Dancing did this for these young people.
photos: Boston Evening American

# "SHOGOLA ALOBA"

**by SUNYA SHURMAN**

SKETCHES BY ENID



THE pulsing African drums beat continuously as brown sleek bodies move rhythmically, almost fantastically across the rehearsal hall. Men and women gathering rice, sing their native songs while "natural-born" actors build the village scene. The job of stage manager for this African Company "Shogola Aloba" is plenty exciting. My experience as a dancer, and my love of the stage brought me to this unique position a few weeks ago. At first my enthusiasm was overwhelming to the point of exhaustion.

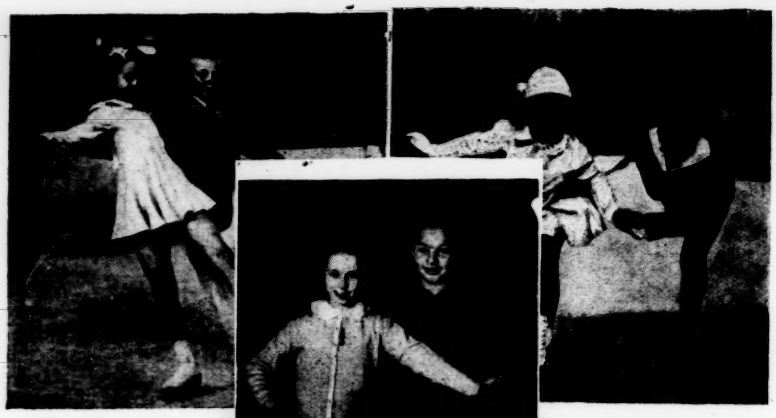
After many rehearsals and adjustments to the new environment I began to take notice of details. When Director Herbert V. Gellendre called on Coker, well-known drummer who accompanies Pearl Primus at Cafe Society, to fill in and improvise the character "Abdull" (the Medicine Man), without hesitation Coker immediately changed his entire personality. From a reserved and rather shy man, emerged an excitable Medicine Man, who in a few seconds worked himself into an hysterical frenzy that ran chills up and down my spine. The Director, breaking into a spontaneous applause, whispered softly, half soliloquizing, "That man is an actor!"

The love scenes between Prince Bokari, played by Asodata Dafora, star of the show, and Musu, are touching and when they start to dance, Asadata's expression changes from tenderness to masculine pugnacity at the sight of his rival.

The various quarrels between the rivals and their warriors are amazingly real. In fact, during the physical combat I held my breath, thinking surely someone would be killed! Mr. Gellendre never once had to recall the fighting scenes for lack of enthusiasm. Sitting four feet away from a screeching, conniving Witch Woman is a good reason for anyone to have nightmares. Madeline Watson does such a good job of concentration and projection that I haven't had a sane night's sleep since her first rehearsal. I thought surely this kind of role must require hours of rehearsing. Last night Gellendre asked one of the chorus singers to fill in for the Witch Woman and I was truly surprised to see this characterization done with such finesse at the snap of a finger.

My duty of taking notes, knowing everybody's cue, learning to speak African, shouting directions and even emptying ash trays is a full time job alright. But the greatest difficulty I have is in trying to remain calm in spite of the terrific drum beats and stamping of primitive feet that send vibrations through the floor until everybody in the studio is bouncing in

*(continued on page 30)*



Ginny Baxter and Dudley Richards

Peggy Garren and Arthur Levy

Ginny Baxter and Arthur Levy
Winners Lake Placid Children's Dance Competition, 1943.

# LET'S GET THIS STRAIGHT

We are delighted to receive photos of skaters. We are even more delighted, when they are reproducible and of sufficient merit to interest our readers, to print them in the magazine. We will be most delighted of all if the caption of the photo is completely informative and meticulously correct.

But with these three photos above there was a mix-up worthy of a Gracie Allen, Edward Everett Horton, and Zazu Pitts combined. This is how it happened. We were notified that Virginia Baxter and partner (no name) won the Lake Placid Children's Dance Championship. We weren't told she skated with a new partner. Ginny and Dudley Richards partnered everytime we saw them last summer, so we took it for granted that this was he. But that's where we were wrong! However, as soon as the magazine was out we were notified of the mistake. So quick like a mouse we looked through our files for a photo of Ginny and her new partner to make amends. We found one so captioned. But the minute that was printed, we again heard about it. We then turned to referee Garren to really get us a photo and a caption that was right. (We should have done that in the first place.) Here it is. We do hope everybody is happy now!

But don't think this has been a complete loss. It has a bright side, too. For instance, not one of the people who were misrepresented made any complaint. That was right sporting and commendable. It was also nice that people not the least involved wrote in about it.

Now, if we all learn something from this incident, it will be all for the best.

First, please send in your photos with caption pasted on bottom, typewritten and including the name of every person in the photo. Do not scrawl your name in pencil on the back of the photo. It comes off when the picture is rubber-cemented down for reproduction.

Whenever possible, we check captions with people in photos, but if you are not on our lists as a subscriber, how can we check with you?

Like everybody else in these strenuous times, we have more to do than there is time in the day and night. So please help us all you can to be a hundred per cent correct and representative magazine, and don't be afraid to tell us if we make a mistake (we're human, too). We want to know about our mistakes so we can correct them.

Congratulations to Ginny and Arthur. Our apologies to Peggy and a happy and mistakeless winter to everyone.

# HOT SUMMER READING

The murder mystery called "Corpse de Ballet", by Lucy Cores and published by Duell, Sloan and Pearce, is a clever if thoroughly mischievous attempt to use the seamy side of ballet life as a lurid setting for a thriller. Those in the know will be mildly entertained as they recognize the dance scalawags of past and present, real and imaginary, scampering through its pages. The uninitiate will no doubt get plenty of ideas to whisper to their even more naive friends over the tea cups.

No doubt this is the antidote we need to neutralize the sickly sentimental and over glamorous pictures we are usually given of backstage life in the dance. We still think, however, that a really great novel or a great book of short stories could be written on the fabulous personalities who spend their lives in complete dedication to the dance, fighting the breed of neurotics and near greats that are so vividly painted in "Corpse de Ballet".

There has been so much more brutal and sadistic psychological murder in the dance world, that the actual killing of people seems tame in contrast. As tragic as the broken lifeless body of a great dancer is, it is not half so poignant as the broken souls and shattered minds of many of the dancers now cluttering up Broadway and even confined in institutions, because of the cruel prostitution of art, ideals and personality we permit today.

# WEST COAST NEWS

**By CONSTANTINE**

The Professional Skaters and Dancers Club has suspended its activities for the summer and I am going to miss the fun at the weekly sessions. Recently Eugene Micheler breezed in on furlough from the army and made headway for the rink. I headed right after him with that inevitable camera in hand and caught this perfect Spread Eagle. Frick, (of the zany duo Frick and Frack) not to be outdone said that he could circle the rink in a back spread eagle while reading DANCE Magazine. He did and action pictures don't lie. Here's one to prove it.

But back to the Professional Skater's and Dancer's Club. Being on the board of directors as Dance representative, I am proud of the fact that the club has been financially solvent. The regular and guest attendance has been consistent irrespective of the undermining by certain members because the dancers were not too cooperative. Interest has mounted and our pioneering work has taken root.

Vera Hruba Ralston, the lovely Republic star, and Herbert Yates, our new and enthusiastic members, used our club participants in auditions for Vera's next skating picture. Doc Snyder, our genial president arranged the audition as a program of sixteen acts. For once a skating try-out was entertaining to say the least.

Bravos to the Civic Light Opera Association for presenting "The Song of Norway" at the Philharmonic. Irra Pettina, Walter Cassell, Helena Bliss and Robert Shaffer singing the enchanting Grieg melodies, left nothing to be desired.

The Ballet Russe lent itself brilliantly to the production, and climaxed the show with a poetic interpretation of Grieg's Piano Concerto in A Minor. Balanchine's choreography excelled throughout and Danilova and Franklin were their dancing best.

Danilova's entrance after the temperamental Prima Donna has been assured that NO ONE is more pretentious than a Prima Ballerina, left the audience howling with glee. Franklin bowled every one over by doing a comedy speaking scene and very well, too.

Krassovska and Danelian did a lovely pas de deux in the Peer Gynt interlude and Maria Tallchief, Nicholas Maggelenes, Anna Istoma and Ruthanna Boris danced with youthful gusto in the Norwegian dances. In all it was a most entertaining attraction.

I went to Yolanda Lacca's birthday where a lovely time was had by all. In my life, I never saw so many Russian delicacies spread in one place. She saw to it that everyone was well fed and her mamma was genuinely delighted when we forgot our mamma's warnings on second, let alone third and fourth helpings, and literally ate her out of house and home. Yolanda, embarked on a film career, has just finished a stint in "Laura" for Twentieth Century Fox with more parts in the offing.

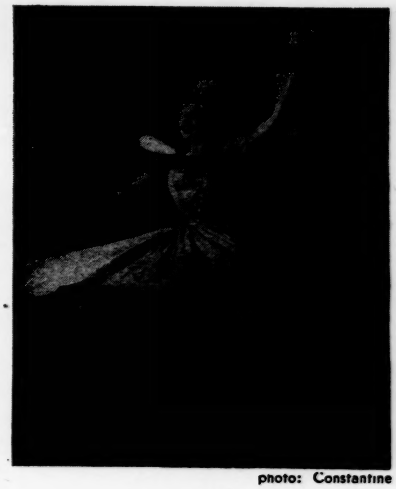


photo: Constantine

**Barbara Perry's flirtatious fan and swirling skirts charm her audience at the Biltmore Bowl.**

Barbara Perry did more than a share of morale building when she danced for her teacher, Jack Williams, and some of the cast of "Winged Victory." They were her guests at the famous Perry's Theatrical Studios. Barbara did one number after another for a two hour period and not once turned down a request for an encore. What stamina! The boys just about ate her up. Their favorite was her impression of a Latin girl who comes to New York and dances and plays castanets with great dignity and pride. She roams to Harlem, hears some Boogie music and what she does with her feet and castanets makes history for the annals of Jive. Barbara is currently wowing them at the Biltmore Bowl with this and other numbers from her clever repertoire.

Antonio Triana and his spirited group appeared at the Philharmonic Auditorium in a Dance Fiesta. Many oles resounded throughout the house as his nimble feet executed the intricate rhythms of the Zapateado. Lola Montes did nobly by the group and solo dances in which she appeared. However, my hat goes off to Luisita, Triana's ten-year-old daughter who

*(continued on page 30)*

**Some highlights of the West Coast are L. to R.: Private Eugene Micheler does his spread eagle, Constantine and Corrine snapped in a sprightly step at "The Florentine Gardens," and Frick of Frick and Frack, enjoying the glamour girls in Dance Magazine while doing a back spread eagle.**

photo: Constantine

# FOLK DANCING CAN KEEP YOU FIT!

**By ARTHUR KATONA**

**Drawings by Verna Wendelin Katona**

Watching four couples zip merrily through a square dance braces a person like a good tonic. These folks laugh and shout and whirl as if they were having the best time in the world, and they are. As you look at their skipping feet and smiling faces, your heart warms up and your toes get excited and you want to jump in and dance with them.

The fast-moving picture holds you and thrills you: you see dancers' cheeks glow with the flush of happy effort, their grins relay to each other the good time they're having, and their feet snap through the patterns called out by the energetic leader at the bandstand. It is a frolic of order and abandon, of formation and re-formation—eight jolly persons glide, skip, and swing in and out of mazes of movement directed by the caller.

"All Join Hands and Circle to the Left"

Gosh, you think, aren't they having a swell time? They look so cheery and fit and they're so friendly and congenial. It must be wonderful to go through those intricate turns.

You're right. That's what folk dancing does to people. Today more and more persons are getting in on the fun as they join or organize folk dance groups in the neighborhood, school, church, club, lodge, or home itself. American folk dancing is mainly square dancing, though it may include such jolly round dances as the polka, schottische, and rye waltz, and the sociable circle dances in which partners are exchanged frequently and everybody gets to know everybody else. Folk dance groups in this country follow our national tradition and devote the major part of a program to square dances. As a matter of fact, the dyed-in-the-wool American folk dancers don't use the term folk dance at all; they call their dances square dances.

"Honor Your Partner"

There is nothing like square dancing to make a person feel fit and have a great time besides. As Miss Alma M. Hawkins, Assistant Professor of Health and Physical Education at George Williams College says, her cordial grey-blue eyes twinkling in genial emphasis, "People need to be made aware of the great enjoyment that folk dancing has in store for them. Once a group get started with a good leader, there is no stopping them. They learn more and more dance patterns with more and more zest, because it's so much fun and such good exercise taking part in dances that are so friendly and sociable."

Herself an outstanding folk-dance teacher, Miss Hawkins personifies the spirit of the dance that she so wholeheartedly believes in. Her calm grace, easy poise, and the effortless glide of her dancing steps make a rhythm picture that sticks in one's mind. Students pause to admire her straight supple figure float through demonstrations of dance patterns, and they draw inspiration and confidence from the cheery air of reassurance with which she explains the changes.

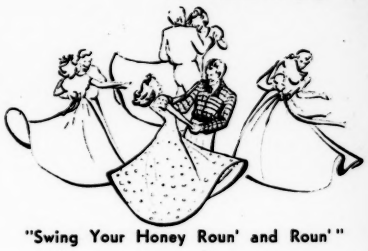
Moving rhythmically to joyful music warms body and soul in a way unparalleled by any other activity. Every dancer has experienced this pure delight. Psychologists call such fun pleasurable kinesthetic sensations in response to musical stimuli. Let's simply say that one feels keen all over and forgets everything else as he gives out to a dance number. In a square or circle dance some such feeling is shared by the group; it is socialized and hence all the more gratifying to each member.

Folk dancing induces a lot of good laughter. In a square, especially, the rapid changes, the trading of partners, the whirlwind swings, the droll wit of the caller heighten one's spirits and make one want to laugh, shout, and sing, to say nothing of stamping one's feet and clapping one's hands.

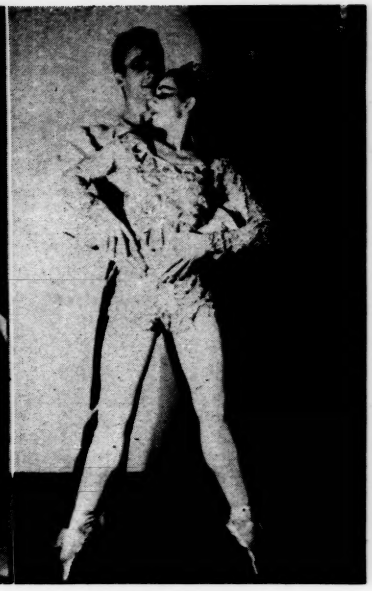
The fun mounts as a dance group gets under way because it is in common. Each dancer's delight adds to that of the others. The play is a merry example of the circular response principle in which each person stimulates the other to more and more activity. It is like an exchange of energy which keeps adding up. More fun!

The pleasure of achievement, of making a pattern work, forms a good part of the fun. The changes in a square dance or in a round dance like the Varsovienne call for some practice and skill. When a group has mastered a few patterns and runs smoothly through

*(continued on page 31)*



"Swing Your Honey Roun' and Roun'"



photos: Ann Barzel

# BALLET IN SUMMER OPERA

**By ANN BARZEL**

Summertime operetta revivals are not new, but their production in increasing numbers all over the United States this year meant a great deal to the dance profession. It meant lucrative employment during the leanest months of the year to many dancers, and it gave many communities the opportunity of seeing famous dance stars at close range.

Patricia Bowman, Marie-Jeanne, Marina Svetlowa and William Dollar appeared with the Municipal Opera in St. Louis. Patricia Bowman was also with the Starlight Operettas in Dallas, Texas where she had lines as well as dances in the "Red Mill" and "The Merry Widow." Carl Randall appeared in "Countess Maritza" in Louisville and Chicago and arranged the dances and

*(continued on page 26)*

**Top: Natalie Komarova, choreographer, with Pittman Corry and Karen Conrad rehearsing and appearing in "New Moon" in Chicago. Marie-Jeanne dancing with the St. Louis Municipal Opera Co. Patricia Bowman in a Texas "Merry Widow." Danilova, Franklin, corps de ballet, Krassovska and Danielian, now appearing in the operetta, "Song of Norway" in New York City.**

photo: Constantine

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# News, Cues and Hullabaloos

New York's newest ballet group now known as Ballet International, has engaged MRS. HERBERT WITHERSPOON as its managing director. She comes to the ballet with a brilliant record. Mrs. Witherspoon is a graduate of the University of California and was long associated with G. Schirmer, Inc., music publishers until her marriage to the late Herbert Witherspoon. Following her husband's death in 1935, she became secretary of the Board of Governors of the Metropolitan Opera Guild. She is the first woman to become executive head of an outstanding ballet company.

BALLET INTERNATIONAL, which will be operated by the non-profit-making foundation, The Ballet Institute, headed by Georges de Cuevas, now has twelve ballets in rehearsal. It expects to make its debut at the newly acquired Park Theatre at Columbus Circle about the middle of October. Among the choreographers already engaged by Ballet International are BRONISLAVA NIJINSKA, MME. MICHEL FOKINE, IGOR SCHWETZOFF, YURA LAZOVSKY, EDWARD CATON, SIMON SEMENOFF, WILLIAM DOLLAR, BORIS ROMANOFF, COBOS, and ANATOLE OBOUKOFF. Dancers already signed include VERA NEMTCHINOVA, VIOLA ESSEN, MARIE JEANNE, LISA MASLOVA, ELISE RIEMAN, KATIA GELEZNOVA, ANDRE EGLEVSKY, ALEXANDER IOLAS, KARI KARNOWSKI, EDWARD CATON, SIMON EMENOFF, and WILLIAM DOLLAR. At the close of its NewYork season, Ballet International will have a nation-wide tour under the management of Concert Corporation of America, an affiliate of Music Corporation of America. Next month Dance Magazine will present a preview of the company.

Ruth Page's dances with words are very poular in college concert series where, as one expects, the audience has the sophistication to appreciate the satiric verse. Most universities nowadays have fine modern theatres, and Miss Page reports both houses and audiences have been among the finest she has encountered. She danced a number of dates in Louisiana in June followed by a two week tour of Texas in July.

CARMEN AMAYA AND COMPANY were held over at the Roxy . . . STEFFI NOSSEN'S TEEN-AGE WORK SHOP made a double spread in July Glamour magazine . . . A. D. VINCI, photographer, has a new postal card with 14 miniatures of his beautiful photographs of dancers. Maybe he'll send you one if you write him in c/o DANCE Magazine.

Carmen Amaya's wild flamenco dancing displays a flurry of ruffles, a volley of heel taps, the excitingly vibrant quality of the Spanish gypsy in the Universal picture, "See My Lawyer.".
photo: Universal Pictures

The Electric Boat Co. combined a dancing party and beauty contest for "Miss Pe.iscope" title. Too bad the men can't cool off like this.

PAULINE KONER is spending the summer near Lake George as choreographer and dancer at the Green Mansions Playhouse . . . Maestro CELLI, back from his vacation in Florida, brown as a bronze statue, says "I like the Florida sun better than any because it makes you brown and doesn't burn the daylights out of you."

MME. DUVAL recently bought a thirteen acre farm, 1,800 feet above sea level on the side of a mountain, for her summer school of dancing and painting . . . The Department of Physical Education, Breneau College, Gainesville, Georgia, is offering an all expense paid scholarship to a girl who will be expected to teach classes in dancing in return.

large crowd at the 57th St. Horn and ROSSIE GILMORE and RUTH MITCHELL were outstanding among the Hardart. Then there was that gorgeous thirteen year old PATRICIA PETTIBONE, here from Cleveland and studying ballet. She has had offers to model and act but her mother, clever composer Vera Pettibone, will not let her take any professional engagements until her ballet foundation is complete.

An excellent article on the Russian Prysiadka can be found in the April issue of the Folk Dancer. It is worth much more than 15¢ for that article, alone.

Famous ballerina TAMARA TOUMANOVA doesn't dance in her new movie "Days of Glory" . . . Also the beautiful dance LISAN KAY made up for VERA RALSTON in "Storm Over Lisbon" is meddled with and cut to smithereens. Now isn't that just like Hollywood?

(*continued on page* 25)


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# In Our Mail Bag

**By BETTY MANNING**

*From:* Cpl. Ernie Ruggieri, 33412440.
Hqs. Sq. 306th Wing (US),
APO 520, c/o Postmaster, New York,
N. Y. Erstwhile of Ernie and Diletta School of Dance, Pa.

Last week, the God's showered their blessings upon me in the form of a most welcome arrival—the "DANCE Magazine." It had been quite some time since I last saw and read one. I am now "overseas", and stationed somewhere in Italy. I thought perhaps the readers of "DANCE Magazine", might be interested in some of the "Highlights of Entertainment", and "Points of interest in Italy," we soldiers encountered in our short visit in this theater of war.

The colored Mediterranean, fragrant smell from the orange and lemon groves, and vineyards off the side of the road; scores of tiny waterfalls trickling down the sides of the cliffs, and the white villas scattered among the hills some awkwardly perched looking as if they're just about to slide down and turn over, gives one a wonderful panorama of Southern Italy, in spite of the war. Being in the service has its advantageous side, for traveling is very interesting and most educational. Some of the medieval castles here in Italy, date back to the renaissance period. They have very large court-yards with rosebushes scattered over the grounds. Some of the older castles have real draw-bridges and numerous underground tunnels.

An interesting small village was the hometown of Rudolfo Valentino, the idol of thousands of movie-fans. His old sweetheart still lives in the same apartment and will relate the story of Rudolfo's life to anyone who is interested. The village named a street and two theaters after him. He was quite a hero to them.

They still adhere to the old traditional customs here in Italy. As the summer months appear the carnivals held in the country will start commencing. Folk dancing is the most popular. The national dance is the famous "Tarantella", a lively passionate neapolitan dance. It is danced in 6/8 time. It was named after the "tarantula", a large venonous spider whose bite was supposed to cause tarantism, which develops into a nervous affection characterized by melancholy, stupor, and an uncontrollable desire to dance. A vast majority of the dancing is done in private homes.

Our entertainment "overseas" consists of athletic games and movies. We are fortunate at times in seeing some legitimate shows. The Italians, were always music-lovers, and it's common to find a opera house in each city. I saw and heard some Grand Opera.

I also witnessed the performance of the All-London production of "The Merry Widow". Cyril Ritchard and Madge Elliott, famous husband and wife team, featured the show. It was very good. Nearly once a month we have U.S.O. shows with a movie-

(*continued on page* 21)

The seven lovely nymphs enjoying the summer zephyrs by the sea are keeping cool between classes and performances at Miriam Marmein's summer camp and theatre at Manomet, Mass.

star headlining the show. Thus far some stars as Johnny Garfield, Madeline Carroll, Marlene Dietrich, etc. have visited us. These small shows have been excellent entertainment. We are now expecting the show of all army shows the musical "This Is The Army".

A vast majority of these tiny towns and villages in Southern Italy, have escaped without a single war scar. Italy, again will flow with art and culture.

Our job "overseas" is to "Keep Them Flying", your job on the "home-front" is to "Keep Them Dancing".

*From*: CP. JESSE E. SEAMAN *in India*

*Sent to us from Ruth Page*

Last week I received your V Letter, also one to Shan-kar, and the one from Braggiotti.

I hesitated to send the letters on to Shankar because I wasn't sure about his address, now I'm glad I waited, for today I received a letter from a friend of mine, pertaining to him. I know his Art Center is at Almosa but he isn't always there; he was in Bombay not long ago. I also know his mail goes through the hands of secretaries before it reaches him, so I wanted an address that would be sure to reach him personally.

I mentioned this lady to you before, but now, perhaps, you'd like to know a little more about her. Her name is Hilda Halger, and she is Austrian. She left Austria before the Nazis even took over Austria, which was some time ago. She left when she saw what was coming. She was unable to get to the United States because of shipping, passports, money, etc. but was able to get to India safely. She arrived here with almost no money, but she managed to get along, with English friends. Living in India then was very cheap. She opened a studio and started teaching mostly English children, then gradually winning Indian pupils to her style. Naturally a fine balletic style wouldn't go well in this country, and it was probably a good thing she was also "modern" (or something!) She still has a struggle, coping with disinterest. She approaches people through the physical culture and cultural standpoints. Her pupils of course are "Anglicized" Indians, as they more or less would be in a large city like Bombay. Some time ago, however, she married a high class Indian, a Parsee, who is a doctor. She says she is practically the only "Western" dance teacher in India and I don't doubt it. But she can't stop her dancing; it's too much a part of her and she works on, doing a good service to the country, really, for India is completely apathetic to professional Art.

Her work with the children reminds me somewhat of "Denishawn". It's barefoot and plastic. But she disclaims any influence whatsoever.

Shan-kar, Menaka and Ran Gopel are the three leading dancers of India.

Miss Halger says she has just received recent "DANCE Magazine" in which there is an article about Almosa Art Center.


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# NEWS OF DANCE TEACHERS

Several Chicago teachers have served as ballet masters for the productions of the various local opera companies. Mary Vandas arranged the dances for Carmen and Traviata. Edna McRae arranged those in Tales of Hoffman for the Chicago Opera Guild. John Petri was ballet master for the American Opera Co.

Gladys Hight recital at the Eighth Street Theatre included the full length ballet "The Fables of the Stars". Billie Lawrence and Marigloria were outstanding in their respective roles.

The high spot in Mary Vandas' recital at the Eighth Street Theatre was a ballet to the Waltzes from "Rosenkavalier" in which Elaine Mark partnered by Charles Grass showed unusually fine style.

Teacher Margot Koché danced with guest artist Louis Girard very effectively at her recital in Niles Township.

Brownee Brown of Racine, Wisc., titled her Tenth Annual Revue "Americana". It was presented at the Main Street Theatre and had to be good to compete with the feature picture on the same bill.

Edna Lucile Baum, who has a reputation for being extremely clever was as original as usual in this year's recital. She presented some adaptations of folksongs that were gay and witty. Her standout dancers were Ruth Ann Koesun, Barbara McMurray, Natalie Piet and Frederick Koch.

Several variations from standard ballet repertoire were presented by the pupils of Lola Menzeli. Daughter Marya Menzeli danced in a manner worthy of the great ballet name she bears.

The Chicago Winn School of Dancing called its June show "March of Months".

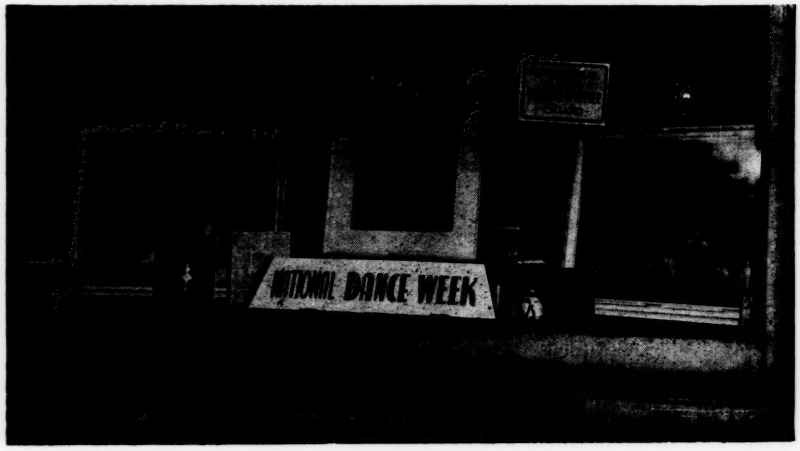
Betsy Ross' recital in Oak Park, Ill. had a great deal of charm. The tot's ballet "The Magic Garden" had a fine script accompaniment read by Esther Ross.

Vera Mirova presented her pupils with all the Russian charm that is a part of this well known artist.

Katherine Dunham has just completed a long engagement in Chicago. She brought Caird Leslie in as ballet master for her company. Mr. Leslie who had been a soloist in the Adolph Bolm Ballet in Chicago more than a decade ago, took this opportunity to renew many old friendships.

The New Jersey Civic Ballet Guild held its final meeting of the season on May 21st at the M. C. Richards Studio in Newark, New Jersey. Senior members of the corps de ballet were invited.

**Willette McKeever arranged this artistic display of books and paintings for National Dance Week in the window of the Lynn Gas and Electric Company in the center of Boston.**



A couple of months ago, Jack Stanly promised prizes to those of his pupils who could do 100 fouette turns by Decoration Day. The response was most enthusiastic. By the way, seven could do the turns neatly, Rosalie Napak topping them all with 302. According to Mr. Stanly, Dolores Wolfson does the 100 exceptionally well.

Carmen La Rosa, with her pupils, gave a dance recital at Carnegie Hall Chamber of Music on June 27th.

Nathalie Branitzka's pupils did some good work at the clubhouse on 85th Street. Their performance was called "100 Years Ago." At another performance, called "Crimean Evening," the students did an effective Tartar dance with veils, using an original folk tune.

Jane White Salley received a certificate of commendation for Superb Entertainment from the personnel of Camp Miles Standish. She teaches at the Army Camp each week, and has presented several shows there.

The Sterling Community House classes, under the direction of Li Simpson, gave a concert for their scholarship fund. This fund is for the purpose of providing extra lessons and rehearsals, as well as many other extras for the most promising pupils of the school whose talent for dancing exceeds their fathers' capacity for making money. In May, Miss Simpson took a group of her pupils to New York, where they watched some classes at the Swoboda studio. The group then went to the zoo in Central Park and then to see the Radio City Ballet. Those who made the trip were Jack and Betty Stobo, Joan Reid, Jean and Carol Putka, Janet Casson, Roberta Massey and Roberta Dodd.

Adele Artinian and Gladys Kasper staged their annual dance revues, in which 150 students took part, on June 10th, at the West Milwaukee High School Auditorium. There were four acts: Juvenile Jamboree, Southern Melodies, International Revue, and America on Parade.

Students of the Olga Tarassova School gave a ballet recital at New York Times Hall. Two of her professional pupils returned to assist the successful performance.

A new organization, "The Dance Educators of Wisconsin", has been formed. Its purpose is to acquire new and better material that will raise dance standards and to give young teachers an opportunity to advance. Officers are: PETROFF SLABY, President, ELIZABETH HEANY, Vice-President, ROBERTA GUNIS, Secretary and SHIRLEY WITAK, Treasurer.

PHYLLIS SLATER, teacher of East Cleveland, Ohio, and student, MADGE ROBERTSON, are in New York to study this summer. Miss SLATER dropped in to see us, reviewed her subscription and gave specific orders that she didn't want to miss a single copy of DANCE Magazine while staying at the rehearsal club in New York.

THE CLEVELAND AND OHIO DANCING TEACHERS ASSOCIATION will hold a one day convention at Browne's Dance Studio, 262 West Exchange St., Akron, Ohio on Sunday, September 24. ELISA STIGLER will teach intermediate tap, character and ballroom dancing, BESS NEWTON BROWN, ballet, ROSETTA BONDAK, children's dances, BETTY ADELMAN and ELEANOR BUCHHOLZER, musical comedy and LOUIS GIROUARD, ballroom and exhibition dancing.

Dance programs will be included in the Institute on Music in Contemporary Life to be presented by the Musicians Congress at the University of California, Los Angeles, in a four day session starting September 14. Martha Deane of U.C.L.A. will be panel chairman. Scheduled to speak are Agnes De Mille, Dorothi Bock Pierre, Eugene Loring and Lois Ellfeld. The panel will be supplemented by a program of all-inclusive dance forms.

The Chicago National Association of Dancing Masters held its 31st Normal School August 7th to August 19th and its convention August 20th to August 26th at the Hamilton Hotel in Chicago. Faculty are: For Ballet, Toe and Modern Ballet, MURIEL STUART, LOLA MENZELI, MARGOT KOCHE, ROSE LORENZ and FORREST THORNBURG. For Tap, Novelty, Comedy JOHNNY MATTISON, BILLY MOYER, DOROTHY DONELSON, MISS ELMER WHEATLEY, MARJORIE DUCKETT, MARION FORD, AGNES WARD and VIRGINIA ZIMMERMAN. For Children's Work and Baby Dances EDNA LUCILE BAUM and VIRGINIA RIVERS. For Spanish and Character Dances ELISA STIGLER, ROSE LORENZ and JOHN PETRI. For Stage Presentations and Productions ROSALYN HUPP and MELBA CORDES. For Acrobatics and Adagio JAMES ROZANNAS and SYLVESTER SMITH. For Precision Marching DOROTHY KISHLER. For

*(continued on page 32)*

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# MORE ABOUT COLLEGE DANCING

**By Our Readers**

Your article in the June issue on News of the Colleges certainly packed a wallop. To put it mildly, it was stimulating and provocative and there was nothing evasive about it. This is just the type of spokesman the Dance needs at this time, one with courage and foresight, who is unafraid of political intrigue or academic factions. The Dance has suffered too long from narrow and bigoted machinations on the part of the Physical Education people, and an equal possessiveness on the part of the dancers themselves.

If Dance Art is worth its salt, it is bigger than any one viewpoint, school or artist. The record which stands in the light of the past decade is no credit to either art or education. The progress of the dance has been held back by dogmatic leaders, whose approach was limited to one school of movement. Just as a child cannot be prevented from normal growth by the love of a too possessive mother, so an art cannot be held back from fulfilling its purpose through the leadership of persons without vision.

As the great Madame Chiang Kai-Shek said: "We live in the present; we dream of the future but we profit by the eternal truths of the past."

The public would have no respect for a music department which taught only the Modern, the Romantic, the Impressionistic, the Classic composers. Why should music, sister art of the dance, profit from a broad, vigorous concept of its art while the Dance remains the s t e p - c h i l d of the arts, thwarted, inhibited and limited in its every approach? Those who love the Dance are looking forward to a future, which will find it untrammeled and free, at liberty to assume a full share of its glorious possibilities. The Dance has much to offer the academic world, but the academic world will first have to give the Dance the respect, the freedom, the time and the place it so richly deserves.

LUCY PHELPS LAMPKIN
Author *"The Dance in Art"*

Girls who have been trained in the dance, either with the hope of becoming professional dancers, or simply because this training completed a well planned cultural background, look forward to continuing their work at college. The first day, when they don their leotards to join the dance group, they are often surprised and disappointed to find themselves walking in a circle to the beat of a drum. In the rest of their classes they have been placed in sections according to the amount of skill which they possess. Students who speak French are not shuffled in with the girls who are still at the "ouvrez le fenetre" stage. But unfortunately there is usually only one dance group, so everyone must start stretching with the beginners.

Trained dancers are baffled when they discover that at most of our women's colleges the dance is taught in class and sponsored in extra-curricular activities as part of a "keep fit" program. It is designed merely as a means to improve posture, encourage grace and provide beneficial exercise. Until this moment the girl had looked upon her dancing as an art form. She had considered it a means of expression, comparable to the playing of a musical instrument.

What is this girl to do? The progress of the group is geared to the clumsiest novice. The advanced student helps the instructor, but this develops her patience rather than her personal talent. She is continually chosen as partner of the bow-legged Latin major who can't remember which is her foot and sadly wonders what rhythm is. Pushing this classmate around the room in a polka can only lead to exhaustion, boredom and disgust.

When the college dance group tries to cooperate in order to create some original patterns, it is the experienced dancer who does all the work. Usually the other girls do not have the skill to execute her ideas. Discouragement is inevitable.

This feeling of being pushed back to kindergarten is not the only burden to a trained dancer. She usually has had a varied background of tap, ballet, modern or interpretive styles. Perhaps she has specialized in one form, but she usually has an interest and knowledge of all. She naturally feels hampered when she is forced to use one individual instructor's set of rules.

The student who looks upon her dancing from an artistic standpoint cannot help but be disappointed at leaving her own teacher when she goes away to college. It is not fair to expect the average college dance instructor, (who usually has a B.A. in Physical Education and an M.A. in Education), to leap on the dance floor with the same skill with which she can referee a game on the hockey field.

No wonder the trained dancers drift away from organized elementary dance groups. It was natural for the slender blonde, (who had been in the Ballet Corps of the Metropolitan Opera during her high school days), to drop dancing at college in order to become a star basketball forward. It was a pity that the sophomore with long dark hair, and the impressive background of solo interpretive recitals, turned from the dance group to the debating society for her extra-curricular activity.

The dance class in most colleges meets only twice a week. The dancer, instead of practising every day to the classical music she loves, finds herself writhing on the floor in uncomfortable exercises. There was a lively dimpled junior who had never been stiff in a lifetime of dancing. But upon reaching college, where she was clumsily commanded to force her muscles, she found her body in an agony of lameness after every class. It's no fun to "stretch your hamstrings" and it certainly does not develop any artistic tendencies.

Every girl in college is required to take "gym". This usually means hockey in the fall, and base or volley ball in the spring. Dancers are no exception. They must pound up and down the hockey field in heavy shin guards and cleated shoes. Their hands are clasped stiffly on the stick, which causes their shoulders to hunch. To hit the ball, their correct stance is one with feet spread and head lowered. This is no position for a dancer. She should be free to bound upward. From the standpoint of creative art, it is wrong to ask a girl with the temperament of a

# A YOUNG SKATER

Hildegarde Balmain, now National Junior Champion, studied toe-dancing with Mrs. Carter-Wadell when a little girl, but did not continue because her over-flexible, youthful bones were not strong enough. At eleven she had her first pair of skates and probably because of her early training she has leaned towards the ballet on ice, although she has proven she can also hold her own in the rigors of competition. She is endeavoring to make a close study of skating in all its forms and during her three weeks' stay at Lake Placid this summer she acted as judge for many tests up to the fourth test. She has passed seven tests both in U. S. A. and Canada and hopes to take her eighth or Gold Medal this winter. Hildegarde has just commenced voice study with Mrs. Slaughter of Plandome, who, by the way, is a sister of Gladys Swarthout.

When Hildegarde attended Ballet Theatre for the first time the night before the closing of the past season, she was so enraptured she had to return for the closing night. She believes even those two performances helped her greatly with her appearance at Lake Placid as ice ballerina.

Two cute skaters with lots of personality, Joey and Hazel Sullivan skate a duo at Lake Placid.

# NEWS, CUES and HULLABALOOS

(*continued from page* 19)

Casimir Kokitch is doing a Russian dance and classical variation in the new Army show, "Hella Poppin".

Dance Manager, ADA VEROVA, announces that LEON VARGAS has been booked as ballet master and principal dancer for the Canadian opera season opening September 9 in Montreal then touring other cities. The beautiful ANNE SIMPSON will be his partner.

Under the name of Belina Birch, young BETTY BIRCH of Salem, N. C., will make her New York debut in one of the coveted places in the corps de ballet in the "Song of Norway."

Young New York skaters, Alis Foster, age 8, and Patsy, age 4, skated in Dallas ice show.

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# MORE ABOUT COLLEGE DANCING

(*continued from page* 24)

dancer, to take part in competitive sports. Instead of being forced to struggle, she should be allowed to create.

Is it inevitable that a trained dancer, during her college years, be thwarted in her natural desire first, to continue growth in her art, and second, to make a contribution through her gifts, to the cultural life on her campus?

Martha Newton

photos: Ann Barzel

The corps de ballet from Chicago's "Rose Marie" featured this city's own aspiring young dancers.

## SUMMER OPERA BALLET

(*continued from page* 17)

ensembles for "Rose Marie," "New Moon," "Wildflower," "Merry Widow" and "Countess Maritza" in Chicago. Ronny Cunningham did some tap specialties in the same troupe. The team of Ramos and Nanette danced in "Rose Marie" in Louisville, and all over the country there were ensembles of local dancers who were getting from two to fourteen weeks of summer work.

The benefit to dancers is clearly seen in the case of Chicago where the corps de ballet of eighteen dancers was recruited in the city. Though many of the people were professional dancers this was their first opportunity to do ballet work in their home town for an extended period. The ballet was fortunate in having Natalie Komarova as choreographer for the seven operettas produced by J. J. Shubert during the fourteen week season. Mme. Komarova whose work for the Folies Bergere in Paris and for various Shubert shows in New York is well known, was a very sympathetic choreographer. Her ballets, aside from being theatrically valid, are happy fare for ambitious dancers who want to be given dance movements and steps and are not satisfied to be mere background. Mme. Komarova utilized her material well and gave the "kids" many opportunities.

For "Rose Marie" Komarova arranged a ballet blanc with an excellent pas de deux for Karen Conrad and Pittman Corry. In "New Moon" there was a chic toe ballet that almost stopped the show on opening night. "Wildflower" had a cowboy number in which both soloists and corps were wonderfully well presented.

Los Angeles and San Francisco had not a revival but a new piece, "Song of Norway" based on the life of Edward Grieg. The operetta included a ballet choreographed by George Balanchine. It was set to Grieg's Piano Concerto and was danced by twenty dancers from the Ballet Russe de Monte Carlo. Danilova danced the leading part, the Spirit of Norway, and she was partnered by Frederic Franklin (who also had lines to speak).

The ballet received rave notices from the newspapers. In fact, the whole show was such a success that it will open in New York shortly. The Monte Carlo Ballet Russe will open with the show and then be replaced in time to fulfill its fall engagements.

Jane Deering, who will be remembered as the ballerina-ingenue of "Early to Bed," achieved a great personal success in the title role of "Sally" which the Civic Light Opera Company produced in Los Angeles and at Starlight Park, Texas.

## MORE THAN JUST TRICKS

(*continued from page* 3)

youth in Bill Dollar's ballet, "The Gift of Life."

The dance of the "Beauty and the Beast," which DANCE Magazine published for children last year, is a good example of the artistic use of acrobatic movements.

Alys Leffler, at one time, did an interesting jester dance in the ballet "Comus." Here she enchanted the princess' throne by doing acrobatic tricks all over it in a mysterious, malevolent manner.

"Le Jongleur de Notre Dame," the French legend of the little street entertainer who joined a monastery and did tricks to entertain the Virgin Mother, would be a charming motivation for an artistic, acrobatic dance.

In "Fancy Free" Jerome Robbins used cartwheels and such to good advantage in his sailor characterization.

There are many roles a dancer is confronted with these days that demand the miraculous quality of acrobatic movement. Not only the age-old characters of fairyland, the circus and the nursery are greatly enhanced by acrobatic virtuosity, but as we said in the beginning, all the new miracles of science.

Is there any boy of eight who wouldn't enjoy learning an acrobatic dance interpretation of Superman? No, as a matter of fact, boys love acrobatics and it is an excellent way of introducing boys into other types of dancing.

Yes, to express modern life with all its speed, wizardry, and brilliance, the dancer needs to master this breathtaking vocabulary of movement known as acrobatics. But the artistic dancer will remember first, that no movement, however interesting in itself, is dancing until it is first, expressive of an idea, and second, that it must be beautifully and artistically executed.

## DANCE DESIGNS

(*continued from page* 7)

tional design. Beyond this strict requirement, however, there are practically no limits to the imagination, often reaching far into the realm of the fantastic. Although fundamentally the costume of the concert dancer is designed to convey significance and the ballet dancer's to enhance physical beauty they meet ultimately at the same point. Still, some modern designers are not satisfied with the expressive pattern as determined by given human elements and a given set of proportions; in a close parallel to certain trends in modern painting they experiment in directions which we have come to call

"surrealistic". Though bewildering at first sight the dancer may find in this art an accentuation of essentials and an exaggeration of spatial tensions which may well appeal to his sense of motion.

In the light of these ideas the present exhibition of dance drawings will be found strangely revealing and suggestive. No single exhibition, of course, can possibly deal with the entirety of scenic problems. Of necessity the subject had to be limited in scope and size. However, there is sufficient variety of artists and works to represent the main contemporary trends in typical examples. Beginning with the romantic realism of Benois, to the fantastic surrealism of Dali, this show gives quite an unexpected and unusual aspect of the dance theatre. Indeed, none of the exhibited designs was originally conceived to be an accomplished work of art in its own right; they are not paintings or drawings meant to be framed and hung on a wall for mere decoration. But properly translated in terms of space and light, of movement and function these drawings may convey to the expert dancer all the beauty and meanings and spontaneousness of great artists' vision of the dance theatre.

Macabre disembodied heads stand out sharply in bold relief against the dark and gloomy caverns hung with stalactites, creating a dramatic setting for "The Cave of Sleep."

## HATS OFF TO ICE

(*continued from page* 5)

a fine, well patronized Skating Theatre the proper foil to effect a cure for itself.

Nowhere at all can the pervading passion inherent in pure music find its requital so complete, so all satisfying, so mathematically just and equal, as in the mystical equation of movement evolved by the body, upon the blade, upon the ice. Pure music depicts emotional release into space, the spirit, released at last to limitless fancy. Not for nothing has dance at times relinquished music entirely, despairing of disciplining so earthbound a mechanism as is afforded by bones and flesh to a partnership with the infinite in sound, and turned to merely elemental percussion for accompaniment. Perhaps some of the public's bad taste in music may be ascribed to dancing. Boogie, swing, jazz would seem to be the demands of jangling nerves jounced along with an odd assortment of bones in a loose bag of skin.

The whole classical training in ballet can be seen to be nothing but an attempt, so rarely achieved, to remake the human mechanism into an instrument suitable to playing the visual accompaniment to pure tonal music. How frozen in space, remains even the best trained dance artist in counterpoint to classical music, limited as the body is by the harsh resisting bearing of foot upon floor! To unthaw the body's movement and make it truly musical it is apparent that we must take to Ice — Hats Off to It!

Much good use of vocal accompaniment was made in "Hats Off To Ice." Before the performance was over a great hunger rose within us, to witness in this life, a true and authentic opera on ice. We have had this season a "Carmen Jones." Why not a Carmen Skates? (In all seriousness.) And in place of that humorous cavorting, four legged animal, a serio-tragic Ferdinand!

There is no pathos nor beauty nor irony that cannot be depicted by music, and since it is demonstrated that on blade and ice the body has its greatest release in space, what is stopping us — what are we waiting for? For Miss Littlefield to say "when," we guess, and we'll bet our money that she will come out with a powerful "now's the time," on the very day she has a sufficient amount of the necessary artistic skating material.

Young bloods, prepare *Yourselves*. The Theatre of the Ice has proven *Itself!*

## NEWS, CUES and HULLABALOOS

(*continued from page* 25)

LYN MURRAY's new ballet "Camptown" was heard for the first time on the air Saturday, July 29, over Station WOR on the Show Shop program. "Camptown" concerns the conflicting emotions of a homesick soldier from the West, transplanted to an Army Camp in a small southern town. In three movements, "Morning After," "Far Away From Home," and "Saturday Night," the composer has translated into musical idiom a very human tale filled with contrasts ranging from cynicism to nostalgia. It might easily be the inspiration for another striking ballet of Americana.

MIRIAM MARMEIN took charge of the dancing at the Priscilla Beach Theatre as well as opening her own dance theatre at Manomet, Mass. Summer concert dates at Manomet and on tour are on her schedule . . . The HERMANOS WILLIAMS TRIO, sensational acrobatic dancers and Waldorf favorites of long standing, opened on the Starlight Roof July 27 . . .SONJA HENIE is the star of the new picture "It's a Pleasure" an International technicolor feature just released by R.K.O.

Markova and Dolin filled every available seat and standing room at the Lewisohn Stadium in New York City and turned thousands away. Those who did get in applauded with gusto.

(*continued on page* 28)

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## NEWS, CUES and HULLABALOOS

(*Continued from page* 27)

Anita Alvarez, one time dancer in the Martha Graham Group, is a show stopper in the Chicago cast of *Connecticut Yankee*. She speaks lines and sings delightfully, but is at her best in the dances partnered by Jere McMahon.

Alberto Torres, assisted by Fe Torrens, brought to the Barbizon-Plaza Concert Hall a flamboyant "Recital of Dances from Spain" that delighted a friendly June audience.

The music was especially well-chosen. Raymond Sachse, composer-pianist, and Youry Blistin, a whole Spanish orchestra on the cello, contributed much to the performance.

The premiere of a pure flamenco, with cello accompaniment of Mr. Blistin's own music, was the feature of the program. "Goyescas", an authentic interpretation of the music by Granados; a peasant dance with the secondary title, "He Found a Picture, oh joy!"; the Fire Dance from El Amor Brujo; Las Danzas, an 18th Century folk dance of Valencia, were all beautifully presented. Senor Torres' authentic, well-designed costumes, rich in color and fabric, were done by George Stangl.

The audience was almost as interesting as what went on on the stage. Composed mostly of Spanish and French friends, followers of the Spanish dance, they greeted each other effusively at each intermission, with great show of hand-shaking, cheek-kissing, and salutations in a babel of languages. Carmen Amaya and several other Amayas arrived after a show at the Roxy, and were greeted everywhere by friends, admirers and autograph-seekers. Senor Torres danced even better after her arrival.

One of the highlights of the new season at the Paper Mill Playhouse, Millburn, N. J., has been ARTHUR MAHONEY'S corps de ballet which performed in Victor Herbert's "The Fortune Teller", an operetta whose libretto is centered about a ballet school. Among other numbers, the corps de ballet performed in the gypsy scene and a Czardas of the third act.

For the performances of "Aida" and "Traviata" at the New York Stadium concerts, there were incidental dances by the Yakovieff Ballet . . . WILLIAM MCNULTY of New Brunswick, Canada, has converted a large, modernly equipped ice rink into a dance hall with a new floor for 1,200 dancers, and reserves some night each week for soldiers, sailors and their girl friends. Civilians and servicemen can come the other nights. Dance bands are imported from New York as well as local bands used.

The dance profession hears with great regret the news of the death of LARS PETER CHRISTENSEN of the famous dancing Christensens. Mr. CHRISTENSEN has had a noteworthy career of 50 years as a dancing master and musician. He always stood for the highest ideals as an artist and teacher, the finest principles as a person. When he died with his boots on, on June 3rd, the dance profession lost one of its finest exponents.

Not-so-stuffy statistics: ROBERT S. STEPHAN, radio editor of the Cleveland Plain Dealer, recently conducted

an informal poll as to the preference of listeners in daytime programs Monday thru Friday. The results may cause mild alarm in the world of soap opera. In terms of percentages, this is the way the various types of programs finished: serious music, 26%; variety music, 25%; popular music, 14%; news, 13%; serial drama, 5%; straight drama, 5%; varied music, 4%. The remaining 8% was shared by straight comedy, organ music, household hints and hymn programs. We think there's a lesson for dance managers in the preference for serious music; an educated public is ready for serious dance, too.

NIKOLAI FATULA, former dancer with RUTH ST. DENIS, has an East Indian dance specialty in M.G.M.'s "Lost in a Harem", and will work in R.K.O.'s "Manhattan Serenade".

KATHRYN LEE, 17 year-old dance star made her debut as prima ballerina in Leonidoff's extravaganza, "Sky High" at Radio City Music Hall.

Apologies to EARL ATKINSON, JACK TYE, GENEVIEVE HAGEMEN and EARL LAWLESS who were in the photograph of "Doing the Dopey," but whose names somehow did not appear in the caption.

Paging IRINA ZAROVA! It would certainly pay all dancers to subscribe to DANCE MAGAZINE. What if Hollywood should call and you couldn't be located?

The Ballet Russe de Monte Carlo will celebrate BALANCHINE's 25th anniversary of producing with three new ballets, one to music by Bach, one by Stravinsky, and one by Bernstein to be given during the 1945 New York season.

"Goyescas," Spanish language musical made in Spain starring Imperio Argentina with music by the Iberian composer Enrique Granados, will be released in the United States and Canada by RKO Radio. It will be shown in theatres playing Spanish language pictures. We understand the famous Esquidero is in the picture.

G.I. Joes in Hopkinsville, Ky., can't make excuses about not knowing how to dance, for the local U.S.O. has two dancing instructors. PRIVATE DONALD JANKOSKI gives lessons in Social Dancing on Tuesday evenings and CORPORAL JOSEPH RICCIARDI teaches South American dances on Wednesday evenings. G.S.O. girls serve as partners . . . Wounded service men enjoyed the flying leaps of ERIC VICTOR, impressionistic dancer, when he entertained in a U.S.O. Camp Show given at the A.A.F. Convalescent Center, Pawling, N. Y., on July 20 . . . ADA VIROVA, dance manager, and IRINA BARONOVA are rejoicing over their new U. S. citizenship.

. . . Be sure to clip for your scrapbook an article by Harry Henderson and Sam Shaw in the July 22nd issue of Collier's which describes the folk dance boom since 1940. . . . WALTER MILLARD is looking for data and photographs of the caryatid dances, where vases or other objects were carried on the head . . . GEORGE ZOR-

(*Continued on page* 32)


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## JOHNNY APPLESEED

*(continued from page 9)*

would not be available until noon. We would then have to go right over to the school, make up the best we could and go on with the performance.

"Once there was only one sleeper available so we gave it to our prima ballerina who had a cold, and the rest of us took the coach. Imagine our dismay when our ballerina's train did not arrive in time for the performance. I decided I would have to give the children something, so I went out in front of the curtain and told them the stories of some of our adult solos and put on a performance of divertissement. The kids were wonderful and seemed to applaud louder than ever. That afternoon we gave our regular show to another group.

"After our performance at Gainesville, Georgia, we took a bus at 4:00 A.M. In an hour a terrific storm broke and we found the bus leaking at every seam, but we all got out at the first stop and changed into our bathing suits and enjoyed the shower bath immensely.

"People were just wonderful to us. In one place the stage hadn't been used in some time so we got our white sailor suits pretty black. Mrs. Wright, chairman of the sponsoring committee, offered to take them home and put them through her Bendix washing machine. She met us at the train two hours later with our suits sparkling white and ready for the next show. Now that is the real American spirit of comradeship, which our forefathers had. But it was getting out of practice until the war brought us hardships again.

"There are no empty seats in our audiences," concluded Strawbridge. "Often two children wiggle into one seat and we have to give four performances in one day to get in all the young dance enthusiasts. As long as the American people earn good salaries they give their children the best there is. They are certainly proving this now the way they are supporting art projects for children."

## "SHOGOLA ALOBA"

*(continued from page 13)*

rhythm and my notebook shakes from one side of the desk to the other.

**Dusolina Giannini and Giovanni Rozzino in a gypsy dance in City Center's opera "Carmen"**

When all the excitement is over I find myself with a rapid pulse beat, thoroughly exhausted and unable to read my scratchy notes—but I love it!

Before this company, about half its present size, appeared in Carnegie Hall a few months ago, with Pearl Primus as guest artist and Mrs. Eleanor Roosevelt as guest speaker, I attended their dress rehearsals, as an on-looker. By sneaking from my own studio in Carnegie Hall to the highest balcony in the auditorium I avoided ushers and elevator operators alert to a Southern drawl! The show was realistic enough then to carry one far into the village of Sierre Leone.

This time my feeling is that since Gellendre put his hand to "Shogola Aloba", the coming dramatic performances of "Africa" booked at the YMHA and other places should grow to be sensational.

## WEST COAST NEWS

*(continued from page 15)*

captivated the audience with her sprightly Gypsy dances. Papa stood beaming in the wings while the public affirmed his approval with thunderous applause at the conclusion of her numbers.

Had tea with sparkling Ann Miller at her doll like house atop Laurel Canyon. Here is a girl that is relaxed, natural and utterly lacking in the foibles generally attributed to cinema stars. Ann took my firing of questions in expert third degree style like commando. Don't recall when I have enjoyed a cup o' tea so much. We have a date for a dance picture session and there will be more on this later.

Went to Twentieth Century Fox to have lunch with Hermes Pan. I have never been so impressed with such unassuming modesty. We talked of everything from Greek cooking to balletic idiosyncrasies before I could get Hermes to talk about himself. Then we huddled into a corner of the lot for some dance shots and I emerged triumphant with an interview in one hand and a newly snapped set of pictures in the other. Naturally, there will be more on this later too.

Anton Dolin gave a series of lessons at Mme. Kathryn Etienne's Studio of Dancing and I couldn't resist taking part of the course. Aside from being a great dancer, Anton is a wonderful and inspired teacher. His classes were based on the finer points of technique and dance form and his approach made even the tedious "barre" a pleasure. He is due to give another course here this summer and that is something to look forward to.

My friend, Tito Valdez, was stricken with an attack of appendicitis and since the other dancer was available, I took his place dancing with the beauteous Corrine for the Florentine Gardens. How I ever did it on a 48-hour notice proves that I have more gall than brains. I shall be ever grateful to Corrine for being a splendid trouper and carrying on during the first performance when I did nothing short of dropping her on her head while doing the difficult lifts. In summing up, this I have observed, that my photographer friends agreed that I was a wonderful dancer, while my dancer friends unanimously agreed that I was a wonderful photographer. I have enjoyed doing both.

Editor's Note: *Contrary to our modest and versatile columnist's report on his dancing we have it on no less an authority than Anton Dolin, himself, that Constantine "did a swell job" of his dancing.*

## ALL HANDS ROUND

(*continued from page* 19)

them to music and calls, everyone feels in a happy way that he has accomplished something good, and he wants to go on and learn more changes.

"Folk dancing," insists Miss Hawkins, "is really and truly social dancing. At a folk dance the group is friendly and sociable. The squares and circles bring everyone together and in the course of the evening every person has a chance to dance with every other person. There is no crowd of separate couples keeping aloof from each other."

The moving patterns of a square, which call for the trading and re-trading of partners—"Swing your opposite, now your own"—make for friendliness and congeniality. Not only do partners change back and forth in a square, but new squares may call for new partners; consequently people keep on circulating and come to know one another. As the group moves from squares to a circle number, partners change even more frequently; now the exchanges are surprises, each person dancing a brief round dance with whomever is nearest whenever the caller gives the signal.

Folk dancing is a most effective means of assimilating the other fellow. Assimilation here is wholehearted and spontaneous. Without ado, the group members take in a newcomer and make him one of them. For the democracy inherent in folk dancing knows no social distinctions and joins all people in a camaraderie of play.

Moreover, the enjoyment in common that takes place draws people closer to one another. A sense of belonging is felt by each person and what is called group solidarity develops. Socialization has taken place, unconsciously, happily, heartily.

"As for physical fitness," declares Miss Hawkins, "folk dancing has much to offer. While the activity may not be enough in itself to keep a person in tip-top condition, it contributes in several ways to one's physical well-being. It releases muscular tensions and substitutes a free, relaxed body in their stead. It helps straighten one's posture. It cultivates grace and poise, builds endurance, and develops strength in the legs."

photo: Constantine

Riabouchinska's fans will be thrilled to hear she is to dance in Lichine's "Graduation Ball"

The ideal folk dancer is a relaxed upright figure gliding in quick steps over the floor. He holds himself erect, head up, back straight and walks or runs with smooth, quick paces. He swings his partner in a dizzy whirl in which both pivot gaily around each other, leaning backward, chests up, eyes sparkling, and faces smiling.

He does his dance steps with lusty grace. He has powerful legs and a large store of endurance. He thinks nothing of dancing all night and going to work the next morning. He is a hearty, congenial person, the kind that makes friends easily and keeps them for a long time.

While everyone may not attain this ideal, everyone will have a lot of fun trying and will gain much in the effort. The folk dance, true to its democratic principles, mixes skilled and unskilled to the end that all will benefit thereby.

The interested person ordinarily will find it easy to join a folk dance group. If none is at hand, he and others may organize one. Excellent books are now available to guide the new group on its way. Two very simple and stimulating books are Lloyd Shaw's *Cowboy Dances* and the Chicago Park District's *The Square Dance.* Both are easy to follow, clearly illustrated, and quite encouraging.

Through the "missionary" efforts of Lloyd Shaw, who is a high school teacher, and his Cheyenne Mountain Dancers, many Americans have become acquainted with their own folk dances and have found in them the lusty joy of life that was the pioneer's. Shaw's now famous group is an ordinary bunch of high school youngsters trained by him in the high school where he teaches. Shaw has made folk dancing the big sport in his school. Everyone participates and benefits, unlike the all too common varsity program in which a few trained experts play and the vast majority merely look on.

The square dance is doing its part to bring about the democracy of play and sport which is the goal of every recreational leader in America.

## BEFORE AND AFTER

(*continued from page* 12)

the correct way attractive, gay, and up-to-the-minute, it is bound to appeal to the youngster, but, if you act superior, censorious or aggravated, it antagonizes youth.

The Massachusetts Youth Committee Center, South Boston High School is to be congratulated on this program. They asked the cooperation of the Boston Society of Dancing Teachers in working out this plan for counteracting the demoralizing war influences on the teen-age group. The progressive teachers of the Boston Society took hold with a vengeance and donated evenings of instruction each week to carry on the dance part of this educational program. Lillafrances Viles and Hazel Boone organized the schedule.

The result has been a quadruple victory. First, the children all say how much they have learned and how much they have enjoyed it. If you don't believe it, look at these photos. Second, the dance has been proven a powerful educational medium in these turbulent times, and Boston's newspapers have given it a big hand. Third, the individual Boston teachers have had the satisfaction of contributing to the war program on the home front and have reaped valuable publicity to boot. Fourth, the Boston Society of Dance Teachers is doing what a live dance organization should do by getting into the thick of its community's problems and lending a real helping hand to its struggling adolescents.

## NEWS, CUES and HULLABALOOS

(*continued from page* 29)

TICH was signed to dance and act in "Rhapsody" a Davis production with music by Fritz Kreisler, scheduled to open in New York in September.

A program of outstanding dance films including the premiere of "Yolanda" starring IRINA BARONOVA was presented July 26 at the 55th St. Playhouse in a benefit performance for Dancer's Relief, the newly formed organization headed by ROSALIE KROKOVER. WINTHROP PALMER is executive secretary and SALLY KAMIN is treasurer. Since then two other benefits have been given successfully. Dancer's Relief is under the patronage of ANTON DOLIN, CARL VAN VECHTEN, CATHERINE and DOROTHIE LITTLEFIELD, ALICIA MARKOVA and IRINA BARONOVA, with special thanks also due MIA SLAVENSKA, MRS. ANNA M. GREEN and DORIS HUMPHREY for their cooperation.

. . . In reporting upon the Ballet Russe de Monte Carlo's "Song of Norway" the Los Angeles Times commented "It inspired all the cast to move rhythmically" . . . JERRY JARRETTE was dance director for the new Republic picture "Sing Neighbor Sing." . . JIMMY STARBUCK changed his mind about a vacation trip and took Zortich's place in "Early to Bed" now on the road.

IGOR YOUSKEVITCH will be able to appear as guest artist with New York City ballet seasons, because he is now stationed on Long Island. He says the sailors are more interested in double pirouettes than they are in drilling, and sometimes suggest jokingly that he give them ballet lessons instead . . . PFC. J. B. MARKS, co-partner in Associated Fabrics, reports from the land of Ghandi that he likes it very much and the government gives them first-class treatment. He is with the A.T.C. stationed in India . . .An interesting article about ANDRE EGLEVSKY written by Val Arms recently appeared in The National Herald.

The young and glamorous MIA SLAVENSKA once more proved herself a high-powered figure in the dance, arranging an all-star ballet evening for the New York Stadium, including IGOR YOUSKEVITCH, LEONIDE MASSINE, YURA LAZOVSKY and her two young dancers, AUDREY KEANE and NORMA VASLAVINA. Mia danced with her usual distinction, choreographed with skill and originality and brought down the house with her brilliant personality. Massine was in his best form. Lazovsky scored with ease and brilliance in a Russian folk dance, and Igor and Mia hit a new high in "Spectre de la Rose".

### BLESSED ARE THEY THAT DANCE

I sit here thinking, thinking; like a mill
Whose wheel with never-failing water turns
Yet grinds no grist; thinking, thinking, with a will
Hungry for God, and with a heart that yearns.
It is not feebleness of mind I deem
That dims my inward eye. If searching could
Then could I search Him out. But even the gleam
Is smothered of the clouds of His abode.
Yet in their visions have the poets seen
Heaven a place of song. And this poor clay
Betimes has known Him as a tune within,
Felt Him at moments as an ecstasy.
I sit here thinking, thinking — oh perchance
I could draw nearer Him were I to dance!

A. E. JOHNSON
Syracuse University, N. Y.

## TEACHERS' NEWS

(*continued from page* 23)

Dance Drama Pantomime ROSE LORENZ. For Social Ballroom Dancing DONALD SAWYER, CLEMENT BROWN, ANDY QUAID, LOUISE EGE and KATHERINE STONE. For Baton Twirling RUTH VALIQUETTE. For Exhibition Ballroom and Latin American Dances ALBERTO GALO and MISS GIRALDI.

GORDON WITT gave a Normal Course at the Studio of Mrs. Park Mathewson in Raleigh, N. C.

AUBREY HITCHINS, specialist in adagio, is a recent addition to the faculty of the Ballet Arts School.

"FOUR WALLS" a dance play was given at the Perry-Mansfield Theatre at Steamboat Springs, Colorado, for a Red Cross benefit early in August. Production was directed by Merce Cunningham and Arch Lauterer, music was composed by John Cage and played by Drusa Walker.

The ARMY SIGNAL CORPS at Brighton Beach took colored movies of Physical Fitness classes conducted by Muriel Welk for both children and adults.

After completing work on "Frenchmen's Creek" PATRICIA PARKER went to Chicago for a six weeks' vacation and study with her dance teacher, GLADYS HIGHT. Remember Patricia Parker in the role of Judy Garland's younger sister in "Presenting Lily Mars." Gladys Hight will accompany Patsy when she returns to Hollywood and will remain for a short visit to coach her for a coming picture.

MIRIAM DURBROW VENABLE'S School of Theatrical Dancing, Washington, D. C., received a telegram reading: "Signed up with M.G.M. today. Thanks for your wonderful training. Will love you always. Joan Fay." Joan has a foundation in ballet, Spanish dancing and tap and does Hawaiian dances with the expressiveness of a native. Last youngster to leave for Hollywood from the Venable School was Peggy Ann Garner who was the little Jane Eyre in the picture of same name. She has been cast as "Francie" in "A Tree Grows in Brooklyn." Miss Venable has high hopes for the success of Joan Fay.

One visiting teacher was horrified at the disrespect shown out of town teachers by a famous New York teacher. After all, the out of town teachers bring their best pupils to study with the New York masters and they should always be treated with professional courtesy.

The TRUDY GOTH and HENRY SHWARZE team danced at Hilltop Lodge near Pawling, N. Y., dancing in one concert and in one musical revue weekly, besides giving Television programs in New York. HENRY SHWARZE staged the dances for "Blossom Time" at the Papermill Playhouse, Millburn, N. J.

IVAN NOVIKOFF, popular ballet master from Seattle, Washington, visited his brother, Boris, here in New York and his mother in Boston. He is now enroute to Los Angeles where he will assist his sister, Tatiania, open a new school. In Seattle the Novikoff School will open a residence school this fall where students may live while they study as they did in the Russian Imperial Ballet School.

KARL HEINRICH, well-known teacher of Pittsburgh has every DANCE MAGAZINE published since 1900.

# LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

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### GEORGIA

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**WILLETTE McKEEVER STUDIO OF DANCING**
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10 Nahant St., Lynn, Mass.

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### MICHIGAN

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603 E. Liberty St., Ann Arbor, Mich.

**ELAINE ARNDT SCHOOL OF THE DANCE**
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750 Alter Rd., Detroit, Mich.

### MISSOURI

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**GLADYS D. BLISS SCHOOL OF DANCING**
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# SKATING

## WORLD SECTION

Hats Off To Ice
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Vera Ralston
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Young Skaters
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Donna Atwood and Bobby Specht appearing in the new edition of the popular "Ice Capades" show now touring the country.

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